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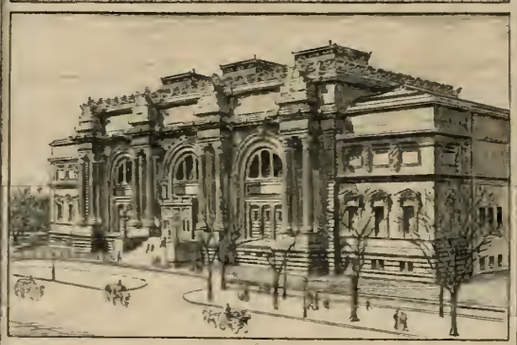

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49429

THE LEFORTIER COLLECTION OF FRENCH FURNITURE, TAPESTRIES AND TEXTILES

ON FREE PUBLIC VIEW

FROM SATURDAY, NOVEMBER 22, 1924
UNTIL DATES OF SALE · WEEKDAYS
FROM 9 A. M. TO 6 P. M. · SUNDAY,
NOVEMBER 23, FROM 2 TO 5 P. M.

UNRESTRICTED PUBLIC SALE

AFTERNOONS OF NOVEMBER 27 (Thanksgiving Day),
28 AND 29, AT 2:15 O'CLOCK

EXHIBITION AND SALE AT THE

AMERICAN ART GALLERIES

MADISON AVENUE · 56TH *to* 57TH STREET
NEW YORK

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THE LEFORTIER COLLECTION

FRENCH XVII-XVIII CENTURY FURNITURE TAPESTRIES AND TEXTILES

STATE CHAIRS, BANQUETTES, FAUTEUILS, LOVE SEATS COVERED IN TAPESTRY, PETIT- AND GROS-POINT AND POINT ST. CYR ~ SMALL TABLES, INLAID TULIPWOOD POUDREUSES, COMMODES AND COFFRETS ~ ~ VALANCES, NEEDLEWORK HANGINGS, LAMBREQUINS AND COVERS ~ ABOUT SEVENTY-FIVE IMPORTANT AUBUSSON VERDURE, FELLETIN, BEAUVAIS, GOBELINS, BRUSSELS AND FLEMISH TAPESTRIES

SOLD BY ORDER OF THE OWNER
UNDER THE MANAGEMENT OF THE
AMERICAN ART ASSOCIATION, INC.
SALES CONDUCTED BY MR. O. BERNET AND MR. H. H. PARKE

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The AMERICAN ART ASSOCIATION, Inc.

Designs its Catalogues
and Directs All Details of Illustration,
Text and Typography

THE CHARMING LEFORTIER COLLECTION

MADAME LEFORTIER, so well and favorably known both in Paris and New York for her exquisite taste, has now brought another collection to America for disposal by the American Art Association.

There are many important French collections from which objects have been acquired by Madame Lefortier; amongst them the following are representative: Prince de Wagram; Madame Rigault; the famous actress Sarah Bernhardt; Princesse Louise de Belgique; the Comte de Rézé; Hamburger; the famous Lebreton; the Château de Cormatin, Saône et Loire; the Château de Bernonville now occupied by M. Clémenceau, Eure et Loire; Château de Bazanville, Calvados, and the de Gournay, Château de Coutrevoult.

The gathering of beautiful French needlework furniture of the XVIIth and XVIIIth centuries is very extensive and of an exceptionally high order; it includes love seats, banquettes, fauteuils, salon suites, large and small canapés, state chairs, coffrets and screens; many admirably executed in point St. Cyr, gros- and petit-point, many with the blue backgrounds so difficult to find, but so desirable to-day to fall in with exclusive decorative schemes. Amongst these is a very charming set comprised of a canapé and six fauteuils with Chinese personages displayed on the backs, the seats with animals and birds worked in point St. Cyr and other points, with rare freshness of color. Another set of six needlework grand fauteuils by the famous Parisian XVIIIth century chairmaker F. Geny, illustrating episodes in La Fontaine's Fables, deserves especial notice, not only for its beauty but for its rarity; six chairs in such fine preservation being exceedingly difficult to discover. The Aubusson, Felletin and Flemish tapestry furniture is of the same period as the needlework, similar in form and with its rich mellow tones and deeper blues and greens forms a charming foil to the livelier needlework.

A number of interesting small XVIIIth century tulipwood and other small tables, poudreuses and library tables, two fine commodes and several clocks and porcelains add vastly to the ensemble.

One or two Gothic sculptures and a series of early stained glass panels delight with their beautiful rich colors, as does a large array of crimson velvet and tapestry cushions.

A unique and dainty collection of over one hundred and fifty French XVIIIth century, old-fashioned stocking-shaped porte-

monnaies executed in cut-steel beads, was doubtless hard for Madame Lefortier to part with, for they had been patiently gathered as a personal pleasure during the last fifteen years from almost every nook of France.

The point de Flandre and d'Angleterre and filet lace covers are distinguished by their lovely filmy patterns.

Amongst the sumptuous textiles and embroideries are several most interesting XVIth century needlepaintings with gold and silver threads, of quaint charm and mellow colors; others of a later date are naturally more brilliant in color, including a marvelous set of late XVIIth century lambrequins with point St. Cyr figure panels and many others of equal beauty. Embroidered velvets, brocades and damasks give an admirable setting for the important tapestries and lengths of a rare Louis XIII crimson damask amounting to about sixty yards claim attention, for nothing is more difficult to acquire than these early French damasks.

Over sixty tapestries and large needlework hangings are on view and range from the mellow-toned verdures with animals and figures of the XVIIth and XVIIIth century Aubusson, Felletin and Flemish to the remarkable Armorial Beauvais after Jean Berain, which is so rich in its crimson, or the arabesque Gobelins with its very lovely background of ravishing sapphire-blue. Two XVIIth century Brussels Teniers tapestries appeal as usual with their fine compositions and amusing subjects. A rarity is a floral and fruit cover in rich colors from the early looms of Paris.

Frank H. G. Keeble.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser. and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

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IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

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XI. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone. if conditions permit. will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale. the Association will permit such lot to be returned within ten days from the date of sale. and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given. but also the title, and bids should be stated to be so much for the lot. and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue. or any session thereof. will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.,
MANAGERS.

OTTO BERNET.
HIRAM H. PARKE,
AUCTIONEERS.

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INSURANCE AND OTHER PURPOSES AND CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in exhibition and sales rooms, the American Art Association, Inc., will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

The AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH TO 57TH STREET
NEW YORK CITY

CATALOGUE

FIRST SESSION

THURSDAY AFTERNOON, NOVEMBER 27, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 196 inclusive

FRENCH BEADED PURSES, NEEDLEWORK AND TAPESTRY COVERED CUSHIONS

The following collection of dainty bead bags, old-fashioned stocking shape, is formed over a large number of years and is most interesting as recalling the dainty French work of the late XVIIIth Century.

1—Bridal Porte-monnaie *French, Late XVIII Century*

11.— Stocking-shape; ivory-white; very daintily worked in exceedingly minute cut-steel beads, with wreaths at ends and panels at centre; gold-embroidered rings; the ends with double tassels in ivory and gold threads.

2—Two Porte-monnaies *French, Late XVIII Century*

12.— (a) Stocking-shape; in ivory; enriched at ends with light crimson and green palmettes, outlined with minute cut-steel beads; the centre with two small rings; the ends with tassels. (b) Similarly shaped; crocheted with stripes of purple alternating with others of tan and green; trimmed with two cut-steel rings at centre and tassels at ends. Not beaded.

3—Two Beaded Porte-monnaies *French, Late XVIII Century*

26.— Stocking-shape; one enriched with outline of closely placed rosettes of fine cut-steel beads having varying grounds of green and crimson; the other with striped bandings of black, crimson, yellow and green bordered with cut-steel beads; one end finished with a single tassel, the other with two.

4—Two Beaded Porte-monnaies *French, Late XVIII Century*

16.—

(A) Stocking-shape; open green mesh interestingly lobed with fine cut-steel beads; the centre with octagonal steel rings; the ends with tassels. (B) Similarly shaped; deep ivory; enriched with rosetted and outlined diamond panels in very fine cut-steel beads; the grounds of alternate diamonds in green and red; steel rings at centre; tassels at ends.

5—Beaded Porte-monnaie *French, Late XVIII Century*

15.—

Stocking-shape; in tan; worked with exceedingly minute cut-steel beads; one end trimmed with a lattice fringe, the other with tassel; steel rings at centre.

6—Beaded Porte-monnaie *French, Late XVIII Century*

12.—

Stocking-shape; deep green; enriched with variously worked stripes of minute cut-steel beads; one end finished with a fine tassel, the other with fringe; the centre with faceted rings.

7—Beaded Porte-monnaie *French, Late XVIII Century*

18.—

Stocking-shape; green at one end, old-pink at the other; interestingly worked with graduated series of minute cut-steel beads; one end finished with a very elaborate scalloped and latticed fringe; the other end with tassels enriched with old-pink silk balls; the centre with two rings.

8—Two Beaded Porte-monnaies *French, Late XVIII Century*

16.—

Stocking-shape; one dark green, the other mulberry-red; enriched in exceedingly small cut-steel beads, with trailing vines, rosettes and diamond motives; two steel rings at centre, one finished with tassels the other with acorn drops.

9—Two Beaded Porte-monnaies *French, Late XVIII Century*

18.—

Stocking-shape; in ivory; exquisitely worked in very minute cut-steel beads with differing patterns of leaf motives and medallions; enriched with two steel rings at centre; tassels at ends.

10—Two Beaded Porte-monnaies *French, Late XVIII Century*

25.— (A) Stocking-shape; in blue; finely enriched in coral and cut-steel beads, with chevrons and diamond motives; adorned at centre with two medallioned steel rings; the ends with small pendants. (B) Similarly shaped; in black and green; enriched with chevrons of minute steel, green and pink beads; two rings at centre and exceptionally fine tassels at ends.

11—Two Beaded Porte-monnaies *French, Late XVIII Century*

30.— Stocking-shape; in ivory; one having enrichment in very minute cut-steel beads of paneled floral sprays, central rings and small pendants; the other with festooned diamond motives in minute green and gold beads having very dainty floral motived rings at centre and small drops.

12—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; worked ground of milk-white beads; enriched with sprays of flowers and the centre ring of green, ruby and milk-white beads; trimmed with two gilded ball pendants. (B) Similarly shaped; milk-white beaded ground *semé* with blue in gold rosettes; the ends with pendant medallions in similar colors; gold drops at ends and steel rings at centre.

13—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; deep ivory; with exceptionally fine enrichment of diamond motives enclosing sprays of flowers in colored silks; the centre with faceted rings; the ends with small acorn pendants. (B) Similarly shaped; yellow; with long rosetted panels of fine cut-steel beads; trimmed at one end with fringe, at other with two acorn pendants; the centre with very unusual hexagonal rings.

14—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— Stocking-shape; ivory and mulberry-purple; one enriched in minute cut-steel beads with conventional floral motives; rings at centre; tassels at end; the other in minute gold beads with sprays of flowers; gilded rings at centre and cusped floral drops.

15—Two Beaded Porte-monnaies *French, Late XVIII Century*

28.— (A) Stocking-shape; green; enriched with small panels of purple, pink and yellow silks outlined and chevroned with very minute cut-steel beads; faceted central rings; tassels at ends. (B) Similarly shaped; curiously paneled in tan and green silks; enriched with very unusual pendent motives and bandings in minute cut-steel beads; faceted central rings; one end trimmed with fringe, the other with tassel.

16—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— Stocking-shape; one rich blue; the other old-yellow; enriched with panels and bandings of exceedingly minute cut-steel beads; two rings at centre and fine faceted drops.

17—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— Stocking-shape; one light, the other dark blue; the light blue adorned with diamond paneling, the dark blue with stripes of minute gold beads; chiseled gilded rings at centre; the ends finished with tassels, the dark blue having a drop at one end.

18—Two Beaded Porte-monnaies *French, Late XVIII Century*

25.— (A) Stocking-shape; yellow enhanced with diamond motives of minute cut-steel beads; the centre with two rings, the ends with very unusual elaborate tassels. (B) Similarly shaped; deep rose-pink, having panels of diamonds in gold beads; the centres enriched with rosetted steel rings; the ends with tassels.

19—Two Beaded Porte-monnaies *French, Late XVIII Century*

32.— Stocking-shape; in ivory; enriched with differing paneled diamond motives at ends in exceptionally fine cut-steel beads; the centres with rings; the ends with tassels.

20—Two Beaded Porte-monnaies *French, Late XVIII Century*

22.— (A) Stocking-shape; mulberry-red; enriched with diamond panels occupied by sprays of flowers worked in exceptionally fine cut-steel beads; the centre with two rings; the ends with filigree drops. (B) Similarly shaped; ivory; delightfully worked with open rosettes in minute gold beads; the centre having chiseled octagonal rings; the ends pear-shape drops.

21—Bridal Porte-monnaie *French, Late XVIII Century*

20.— Stocking-shape; formed of a diamond lattice of exceedingly minute crystal-white beads studded with gold beads at intersections; exceptionally fine rosetted rings at centre and gilded pendants.

22—Two Beaded Porte-monnaies *French, Late XVIII Century*

25.— (a) Stocking-shape; deep ivory; beautifully enriched with lattice on body, spray of leaves at ends, in minute cut-steel beads; trimmed with fringe. (b) Similarly shaped; gray; adorned at one end with bowknotted floral motives in minute gold beads and having grounds of purple and green; at other end with rosetted stripes in further gold beads; trimmed with drops.

23—Two Beaded Porte-monnaies *French, Late XVIII Century*

32.— (a) Stocking-shape; dark blue; finely adorned with zigzag motives in minute gold beads; the centre with gilded rings; the ends with tassels. (b) Similarly shaped; interestingly paneled in old-crimson, pale blue, ivory and black; outlined and banded with minute gold and silver beads; central rings of finely cut-steel, the tassels of steel and gold beads.

24—Two Crocheted Silk and Embroidered Porte-monnaies *French, Late XVIII Century*

25.— (a) Stocking-shape; enriched with stripes of green and black on ivory grounds having purple cubes; the centre with two beautifully faceted octagonal steel rings; the ends with tassels. (b) Similarly shaped; mulberry net embroidered with panels and pendants in green, old-yellow, gold and dove-crimson; the centre with steel rings; the ends with silvered tassels.

25—Two Beaded Porte-monnaies *French, Late XVIII Century*

35.— (a) Stocking-shape; mellow green; paneled in tan and enriched with minute cut-steel beads; the centre with two rings; the ends with fine tassels. (b) Similarly shaped; deep ivory; adorned with sprays of flowers in very minute cut-steel beads; the centre with two medallioned rings; the ends with tassels.

26—Velvet and Embroidered Cushion

Near Oriental, XVIII Century

32.50

Black velvet field covered with small conventional floral-embroidered panels in red, yellow and green on ivory grounds terminating in pinnacled, Oriental arches inset on a mulberry curious knot-stitch ground.

Length, 37 inches.

From the Collection of Mme. Sarah Bernhardt.

27—Hungarian Point Cushion *Italian, XVII Century*

17.50

Oblong; embroidered in fine point with very unusual stepped chevron motives; in fine sapphire-blue, yellow, ivory, green, crimson and tans. Finished with crimson ruff and back.

28—Hungarian Point Cushion *Italian, XVII Century*

17.50

Similar to preceding.

29—Needlework Cushion *French, XVIII Century*

32.50

Circular; with central scrolled panel occupied by a figure of Psyche. Executed in rich silk; finished with a border and back of yellow floral armure; trimmed with gold galloon.

30—Silver Needlework Cushion *French, Late XVII Century*

30.—

Circular; central panel of a seated figure of Psyche, embroidered in long and short stitch in pastel colors and silver threads. Crimson floral damask border, ruff and back enriched with diamond motive of gold galloon having corded bowknots at centre.

31—Silver Needlework Cushion *French, Late XVII Century*

30.—

Similar to preceding; except oval, trimmed with fleur-de-lys and scroll motives.

32—Silver Needlework Cushion *French, Late XVII Century*

27.50

Similar to preceding, except fan-shape, trimmed with a large tassel and gold galloon.

33—Brussels Tapestry Cushion *XVII Century*

20.— Oval; centre panel displaying verdure tapestry in which fruit is seen, on green background. Finished with borders, ruff and back of crimson floral damask and embellished with gold tassels and silver lace.

34—Needlework Cushion *French, Late XVII Century*

40.— Oval, with central panel of an arabesqued medallion occupied by beautiful growing carnation. Executed in petit- and gros-point needlework; finished with silver lace, border, ruff and back of floral damask of the XVIII Century.

35—Needlework Cushion *Louis XIV Period*

45.— Oblong; displaying a central floral ivory medallion flanked by arabesqued and floral scrollings on rich crimson grounds. Executed in petit-point; trimmed with basketed gold galloon and silver fringe; the back of rose floral damask.

36—Brussels Tapestry Cushion *Late XVII Century*

45.— Oblong; with central panel of finely woven floral tapestry in pastel colors on tawny-brown grounds, flanked by emerald-green velvet panels. Trimmed with gold and silver arcading and galloon; back of floral crimson damask.

37—Brussels Tapestry Cushion *Early XVII Century*

37.50 Oblong, with central panel of Renaissance tapestry, woven with clusters of fine fruit in mellow colors on tawny-tan grounds. Trimmed with two golden fleurs-de-lys and lace; the ruff and back of crimson floral damask.

38—Green Damask Cushion *French, XVII Century*

25.— Oblong; two-toned green damask woven with pear-shaped inforetted floral motives and sprays of pomegranates; trimmed with open silver lace.

39—Aubusson Tapestry Cushion *French, XVII Century*

52.50 Oblong, with round corners displaying a central panel worked in mellow colors on black grounds with military trophy and flowers of borders, ruff and back of crimson floral damask of a slightly later period. Trimmed with gold galloon, fringe and small medallioned end panels of yellow silk.

40—Brussels Tapestry Cushion *XVII Century*

35.— Oval, with central panel of finely woven tapestry displaying large blue scrolling acanthus leaf with trailing of small flowers on tawny-black grounds. Trimmed with silver galloon, band of yellow silk and silver lace; end panels and back of floral crimson damask.

41—Beauvais Tapestry Cushion *Early XVIII Century*

40.— Oblong, with round corners, the central panel displaying in fine crimsons, blues, yellows and ivories a winged mask supporting two flaming torchères and surrounded by husk motives on tawny-brown grounds. Borders, ruff and back of crimson floral damask; trimmed with gold galloon.

42—Aubusson Tapestry Cushion *Early XVIII Century*

42.50 Oblong; small central panel of dainty roses on tawny-brown grounds. Finished with side borders and back of crimson floral damask; trimmed with bands of galloon, yellow silk edging and ball tassels at corners.

43—Brussels Tapestry Cushion *Early XVIII Century*

45.— Central panel of leaf-scrolled shell motives and lattice in soft blues and golden-yellows; finished with end panels of puffed green silk, each interrupted by a panel of yellow armure, trimmed with rosetted silver lace; long silver end tassels.

44—Silver and Green Damask Cushion *French, Late XVII Century*

45.— Beautiful two-toned emerald-green damask back and front developing floral scrollings; trimmed and paneled with fan and rosetted pattern open silver lace.

45—Gold Needlework Cushion *French, Late XVII Century*

40.— Circular; displaying a large loose bouquet of pink flowers having golden stems and caught with an intricate bowknot toward foot. Finished with emerald-green floral damask, ruff and back.

46—Gold Needlework Cushion *French, Late XVII Century*

45.— Similar to preceding; except that it is finished with blue and yellow fringes and having yellow damask instead of green.

47—Two Brocatelle Cushions *Italian, XVII Century*

65.— Circular; woven in crimson and green with central bouquet surrounded by floral motives on golden-yellow grounds. Trimmed with three crimson damask ruffs matching the crimson damask of the back.

48—Two Brocatelle Cushions *Italian, XVII Century*

55.— Similar to preceding; trimmed with gold galloon and flounce.

EMBROIDERED POINT AND FILET LACE COVERS AND LUNCHEON CLOTHS

49—Embroidered Point de Flandre Lace Cover

Early XIX Century

75.— Centre oval medallion, enriched with trailing of flowers surrounded by a diamond-like motive enriched with eyelet-work and varied floral circular medallion; field adorned with spray of flowers interspersed with medallions of further flowers; similar corners to central diamond. Scalloped border adorned with sprays of flowers and palmette medallions.

6 feet 10 inches by 6 feet.

50—Embroidered Lawn and Filet Lace Cover

Early XIX Century

25.— Scalloped oval lawn central medallion, enriched with embroidered sprays of pomegranate motives and eyelet-work, set in diamond of point de Flandre floral lace having Milanese floral lace lunettes at each side of the diamond, this succeeded by a long circular border of sprays of flowers and further sprays of floral point de Flandre lace interrupting the lunettes and circular motive; corners of further scrolled flowers; deep outer border of fine scalloped lawn developing sprays of leaves and eyelet-work.

6 feet 5 inches square.

51—Gothic Filet Lace Cover *Italian, XVI Century*

65.— The field formed of many alternate squares of filet lace each bearing four circular medallions and squares of fine linen having square medallions of Gothic lace. Finished with a border of Vandyck filet lace bearing similar circular medallions to squares.

67½ inches by 49 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

52—Filet and Gothic Lace Luncheon Cloth

Early XIX Century

100.— Scalloped circular shape, developing a diamond floral filet and Gothic medallioned lace central motive surrounded by further floral square of filet and Gothic lace; finished with a broad border of shadow filet lace, displaying angular scrollings of leaves; this succeeded in the scallops by further filet panels of scrollings and flowers, having small Gothic lace panels at intervals.

Diameter, 68 *inches.*

53—Embroidered Lawn Milanese Lace Luncheon Cloth

Early XIX Century

160.— Displaying a square centre of scrolled Milanese lace, finished with a border of finely embroidered lawn displaying scrolled wheat motives; field of further scrolling Milanese lace interrupted by chevrons of lawn similarly embroidered to border of central square; finished with a lawn border similar to the chevrons and a band of vine-enriched Milanese lace.

6 *feet* 3 *inches square.*

54—Interesting Point de Flandre Lace Cover

Early XIX Century

160.— Extremely fine net, enriched regularly with *à jour* pomegranate motives, flowers and sprays; toward the borders with trailing vines and flowers. Deep borders of very fanciful scrolled bouquets terminating in scalloped edge of entwined ribbon motives.

7 *feet* 3 *inches by* 6 *feet* 2 *inches.*

55—Embroidered Point d'Angleterre Lace Cover

Early XIX Century

140.— Filet lace with centre of circular wreathed medallion having pendants delicately embroidered and worked *à jour;* these surrounded by a further circular wreath of flowers and pendants of a different pattern. The field *semé* with small sprigs of flowers and surrounded by a border of scrolled motives in which appear pomegranate devices; finished with a scalloped border enriched with a running vine.

7 *feet* 11 *inches by* 6 *feet* 6 *inches*

150.— 55A- Runner

60.— 55B- Luncheon Cloth

56—Milanese Lace-embroidered Lawn Luncheon Cloth
Early XIX Century

50.— Florally embroidered diamond-shape lawn centre, bearing an incurved square floral medallion surrounded by scrollings of Milanese lace; the diamond centre bordered with intricately patterned floral Milanese lace edge succeeded by lawn borders and dainty floral corners; finished with a fine lawn border embroidered with trailing vines of pomegranate motives worked *à jour*, finished with a scrolled paneled edge of Milanese lace.

6 feet 5 inches by 6 feet 2 inches.

57—Embroidered Point de Flandre Lace Cover
Early XIX Century

20.— Extremely fine net *semé* with rosettes, occupied in the centre by a most distinguished medallion which is lobed and bordered by dainty floral motives of great variety. Open border of small sprays of lilies-of-the-valley having on the field side very beautiful palmettes composed of flowers; finished with floral Vandyck flounce in which oval medallions similar to the centre appear amid garlands.

8 feet 2 inches by 6 feet 11 inches.

58—Embroidered Point d'Angleterre Lace Cover
Early XIX Century

30.— Scrolled centre field enlivened with sprays of flowers and dotted motives forming an irregular border of leaf motives and floral medallion with a scalloped edge; the border finely embroidered in part on the flowers.

6 feet 9 inches by 6 feet 6 inches.

59—Embroidered Linen and Filet Lace Luncheon Cloth
Early XIX Century

85.— Centre exhibiting a diamond paneled square of linen embroidered with vases of flowers worked *à jour;* field of varied filet and linen embroidered bandings set in a diamond motive having similar triangular corners. Scalloped edge of eyelet-work and florally embroidered linen.

57 inches square.

60—Point d'Angleterre Lace Cover *Early XIX Century*

50.— Filet net, enriched with a scrolled floral pendant and many scrollings of delicate flowers; festooned border of leafage and dainty medallions.

7 feet 10 inches by 6 feet 10 inches.

35.— 55 D - cloth

45 — 50

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

61—Embroidered Point de Flandre Lace Cover

Early XIX Century

140.—

Wreathed floral diamond centre surrounded by circular border of leaf scrollings with lunettes occupied by *à jour* embroidered oval medallions flanked by floral sprays. Deep border of similar leaf scrollings to those surrounding the centre and further embroidered medallions with scalloped edge.

6 feet 8 inches by 6 feet 5 inches.

62—Embroidered Point de Flandre Cover

250.—

Scrolled oblong, central motive lobed with medallions of vines and embroidered flowers having a central floral device at centre; the field of Flanders lace having all-over trailings of flowers. Beautiful scalloped leaf border emitting at intervals bouquets of lilies.

67 inches square.

63—Embroidered Linen and Filet Lace Cover

Early XIX Century

120.—

The centre of fine linen embroidered with a circular floral motive surrounded by a square of scallops worked *à jour* in heavy interesting sprays of flowers covering the scallops making medallions at head and foot; bands of these scallops are repeated, interrupted by a smaller filet lace border of angular scrollings similar to the larger border that surrounds the whole; finished with a scalloped border *à jour* similar to that surrounding the central medallion.

6 feet 10 inches by 6 feet 4 inches.

64—Embroidered Lawn and Milanese Lace Luncheon Cloth

Early XIX Century

160.—

Daintily embroidered lawn central diamond motive, succeeded by a border of scrolling Milanese lace; shaped lawn corners similarly adorned to centre; border of further scrolled and tulip pattern Milanese lace having round inset corners; finished with a scalloped lawn edge daintily embroidered and drawn with fruit and vines and drawn work.

6 feet 10 inches square.

65—Embroidered Point de Flandre Lace Cover

Early XIX Century

50.— Filet lace with an embroidered central medallion of flowers occupied by lobed panels of further floral motives; the field with trailing sprays of flowers and dot motives. Very fine border having varied scrolled floral panels, trailings of flowers and a scalloped edge of further extremely varied flowers.

6 feet 11 inches by 6 feet 8 inches.

66—Embroidered Point de Flandre Lace Cover

Early XIX Century

140.— Similar to preceding; with slight variance in detail.

6 feet 7 inches square.

67—Embroidered Point d'Angleterre Lace Cover

Early XIX Century

120.— Filet lace, the centre occupied by trailing bouquet of flowers surrounded by medallions of embroidered flowers linked by festoons. The field dotted and having further festoons of floral sprays occasionally supporting embroidered medallions similar to those about the centre. Scalloped border of blossoms and smaller trailing flowers.

6 feet 9 inches by 6 feet 3 inches.

68—Embroidered Point de Flandre Lace Cover

Early XIX Century

150.— The centre of diamond form holding a bouquet of flowers surrounded by *à jour* medallions worked with many different floral motives having at intervals larged lobed motives and festoons of very beautifully wrought flowers. The border repeats the lobe motives at corners, displays scrolling ribbon motives and is finished in a most delightful scalloped edge in which further smaller *à jour* medallions appear.

7 feet 4 inches by 6 feet 9 inches.

69—Point de Flandre Lace Cover *Early XIX Century*

100.— Exceptionally fine lace. The field displaying a circular scrolled medallion developing a wreath of leaves at centre and at its outer edge, otherwise *semé* with scrolled floral motives. The border repeats the central scrollings of the wreath and has a scalloped edge of very dainty floral motives.

7 feet 7 inches by 6 feet 2 inches.

69A—Point de Venise Coverlet *XVII Century*

500.— Rich floral pattern of flowers and foliage in heavy écru point de Venise lace appliquéd upon apple-green satin. Lined with white satin. Heavily interlined.

Length, 8 feet 5 inches; width, 7 feet.

Note: From the celebrated collection of the Prince de Wagram.

70—Quilted and Embroidered Linen Coverlet
Goan, Early XVII Century

55.— Ivory quilted linen, enriched with pale straw-yellow embroidery displaying central figure panel at foot surrounded by small border of flowers and five succeeding borders in which are variously the sun and the moon, a chevron of birds and foliage surmounted by triangular panels occupied by many figures and birds; the others have numerous equestrian personages and figures hunting and at various avocations, interrupted by scrollings of demi-figures and of birds and foliage. (Stained.)

Length, 9 feet 4 inches; width, 5 feet 7 inches.

71—Two Embroidered Linen Tent Curtains
Rhodian, XVII Century

160.— Deep ivory linen flaring towards foot and embroidered with vertical stripes of large and small plaquettes, in rich crimson and green; the patterns are varied of each curtain.

Length of one, 9 feet 6 inches; width at crown, 2 feet 9 inches; at foot, 5 feet 4 inches.
Length of one, 9 feet 6 inches; width at crown, 4 feet 3 inches; at foot, 7 feet 3 inches.

NEEDLEWORK AND TAPESTRY PANELS

72—Three Gold Needlepainted Panels
Russian, XVII Century

45.— (A) Rayed oval medallion wrought in silver and gold threads with figure of Our Lord carrying the Paschal Lamb on his shoulders; face and hands painted on canvas. (B) Two blue velvet oblong panels, enriched in silver and gold threads with central niche occupied by the figure of a saint, the niche flanked by scrollings of flowers.

Heights, 10 inches and 8 inches; widths, 8½ and 9 inches.

73—Gold Needlepainted Panel *Italian Renaissance*

30.— ST. PETER. Standing on a tesselated pavement before a gold background. He wears voluminous robes, a nimbus and carries a large key in his left hand. Carved and gilded frame.

Height, 11½ *inches; width,* 7½ *inches.*

74—Gold Needlepainted Panel *Italian Renaissance*

20.— ST. FRANCIS. Similar to preceding; in open scrolled Florentine frame of slightly later period.

Height, 9¼ *inches; width,* 7¼ *inches.*

75—Needlework Panel *French, Late XVI Century*

30.— BANQUET. A kingly figure is seated under a tented canopy in a mediaeval hold, with three companions banqueting; two attendants appear with vines at left and a dog and several marmosets in the foreground. Executed in rich crimson, blues, yellows, pinks and tans, with very fine petit-point. (Needs restoration.)

Height, 14 *inches; width,* 16½ *inches.*

76—Needlework Green Panel *Early Louis XIV Period*

30.— Centre occupied by scrolled medallion in which three figures of traveling musicians are seen wearing fantastic garb; in the centre is a young woman, playing a fiddle-drum and mounted on an ass led by a youth playing a flageolet; in the rear is a man dancing and holding a parasol over the young woman. Executed in very beautiful pastel colors in fine petit-point and point St. Cyr. The medallion surrounded by arabesque leaf scrollings in yellows on beautiful blue grounds.

Height, 27½ *inches; width,* 26½ *inches.*

77—Tapestry Panel *Flemish, Renaissance Period*

20.— Rich blending of crimson, blue and brown tones displaying interior with mother in canopied bed and infant at bath, with attendants; countryside visible through window.

Height, 23¾ *inches; length,* 27 *inches.*

78—Tapestry Panel *Flemish, Renaissance Period*

80.— Square panel with floral sprays at corners, enclosing circular medallion of finer weave picturing king in submission, with weeping attendant and dejected dog. Woven in browns, greens, blue, tan and red.

Height, 23¾ *inches; length,* 27 *inches.*

79—Needlework Picture

100.—

Formal garden scene, drawn in perspective, surrounded by houses and foliage and tropical animal forms. Finely executed in gros- and petit-point in soft tones on black ground.

Height, 30 *inches; width,* 21½ *inches.*

80—Renaissance Tapestry Panel *Flemish, Late XVI Century*

30.—

st. catherine. The Saint stands holding a large olive branch and a staff in foreground of a wooded landscape, with edifices in the distance. Woven in golden-yellows, blues, greens and tans. (Slightly imperfect at foot.)

81—Two Aubusson Tapestry Borders *French, XVII Century*

160.—

Displaying jardinières of flowers interrupted with scrolled leaves and cornucopias, woven in mellow pinks, yellows, sapphire-blues, ivories and grays on lavender-black grounds.

82—Unique Bead-embroidered Panel *Italian, XVIII Century*

200.—

The ivory field bears a bold floral enrichment of trailing, blossoming branches and leafage in green, blue, yellow and red, flanking a central cartouche portraying a kneeling saint devoutly looking heavenward and holding a flaming heart and a quill. Inset face and hands painted on satin. Beaded cord fringe and narrow meandering blossom border.

Height, 3 *feet* 3 *inches; length,* 9 *feet* 7 *inches.*

83—Needlework Panel *French, Early XVII Century*

230.—

the holy family. Within a central lozenge-shaped panel scrolled with arabesques of fine flowers, leafage and fruit is a landscape occupied by the figures of "The Holy Virgin and St. Joseph" with the Child Jesus between them. Executed in very fine petit-point in rich blues, crimsons, yellows, ivories, tans and greens. Mounted on panel.

Height, 26¼ *inches; length,* 41¼ *inches.*

(*Illlustrated*)

No. 83—Needlework Panel (*French, Early XVII Century*)

84—Tapestry Panel *Flemish, XVII Century*

Depicting a wooded landscape; in the foreground a man holding a torch is standing at the entrance of a subterranean passage; a companion, emerging from the dark interior, carries a stone statue on his shoulder and a third also holding a flaming torch follows closely. Woven in rich mellow colors. Architectural and floral border. The whole composed of fragments.

Height, 33 *inches; length,* 46 *inches.*

200.—

85—Small Tapestry Panel *Flemish, Early XVII Century*

Depicting a wooded landscape and distant hills sheltering various castles and fortresses. At the left a marching army carrying banners and a little further inland a large cathedral standing on a hillock. At the right herds of cattle. Apparently a Biblical subject. Narrow border of mascarons, strapped blossoms, husks and leaf scrollings.

Height, 23 *inches; length,* 52 *inches.*

230.—

86—Needlework Panel *French, XVII Century*

Displaying three baskets of flowers, interrupted by scrollings of further flowers and leafage. Executed in mulberry, old-red, yellow, green and blue on ivory grounds; in gros-point. (Needs slight restoration.)

Height, 2 *feet* 1 *inch; length,* 5 *feet* 11 *inches.*

80.—

87—Petit-point Panel *Henri IV Period*

Unequally divided into three panels showing Biblical episodes; at left Joseph and Potiphar's wife; she is enthroned under a tented canopy beside a fruit tree, Joseph is at left; at centre a group of warriors before edifices, amongst them is Absalom; at right in a canopied bed is King David dying; two further figures appear nearby. Finished with a floral border at sides and foot amidst which quaint birds appear. Executed in very mellow colors enlivened occasionally by crimson. Mounted on panel.

Height, 13¼ *inches; length,* 59 *inches.*

275.—

88—Needlework Lambrequins *Francois I Period*

150.— Composed of five central oblong panels displaying fruiting trees and vines sheltering quaint animals amidst which the salamander of François I is seen. The panels parted and bordered by angular scrollings of flowers and further fine fruit. Executed in petit-point and point St. Cyr in charming pastel colors on varied ivory and golden-yellow grounds; trimmed with green fringe.

Height, 1 foot 7 inches; length, 5 feet 7 inches.

89—Green Velvet and Damask Altar Frontal

Italian, XVII Century

40.— Formed of three panels of two-toned field-green damask, woven with conventionalized bouquets within chevroned lozenge-shaped panels. Deep crowning and side borders and narrower parting bands and foot border of lustrous mellow green velvet; trimmed with edging and fringe.

Height, 3 feet 2½ inches; length, 6 feet 4 inches.

90—Green Velvet and Damask Altar Frontal

Italian, XVII Century

40.— Similar to preceding.

91—Renaissance Tapestry *Brussels, XVII Century*

225.— charity. At left on a columned portal sits a matron in voluminous yellow and ivory robes with three children around her; one held on her lap, another embracing and kissing her; the third standing at rear with one hand on her shoulder; at right is a wooded rocky landscape. (Needs restoration.)

Height, 3 feet 5 inches; length, 6 feet 2½ inches.

92—Gold- and Silver-embroiedred Saddle Housing

Bokhara, XVII Century

80.— Fan-shape, with crimson velvet upper panel and lower panel solidly wrought in gold and silver threads touched with crimson and ivory silks, displaying two central bouquets scrolled with large floral medallions at the flanks. Fine border continued around the velvet of similarly embroidered interlacing scrollings of leaves; trimmed with ivory fringe. (Velvet needs slight restoration.)

Length, 50 inches; width, 71 inches.

93—Beautiful Gold-embroidered Terra-cotta Velvet Coverlet
Venetian, XVII Century

210.—

Lustrous terra-cotta *velours de Gênes* field *semé* with gracefully scrolled conventional lily stalks, trailing leafage and detached blossoms in appliqué gold thread embroidery. A specimen of exceptionally fine quality. Worn in spots.

Length, 6 feet 8 inches; width, 4 feet 3 inches.

94—Seven Crimson Cut Velvet Lambrequins
French, Early XVIII Century

90.—

Rose-crimson cut and uncut velvet, woven with sprays of large flowers and rosette patterned scrollings on lighter silk grounds; trimmed with yellow lattice fringe.

Length, 9 feet 6 inches; depth, 10 inches.

95—Twelve Crimson Cut Velvet Lambrequins
French, Early XVIII Century

65.—

Similar to preceding; with ivory lattice fringe and yellow galloon edging.

Length, 28 inches; depth, 9½ inches.

96—Two Long Crimson Cut Velvet Lambrequins
French, Early XVIII Century

25.—

Similar to preceding; trimmed with yellow patterned galloon at end and deep gold thread fringe.

Length, 5 feet 8 inch; depth, 10 inches.

97—Aubusson Tapestry *Early XVII Century*

500.—

Château and woodland. Near a flower-decked foreground of a slightly rising landscape, two gnarled trees rise at left and right and with a dense foliage canopy a central vista which is broken by a smaller tree; in the vista is a château perched high on rising hills. A pool is seen at left spanned by a rustic double-arched bridge before which two quaint ducks are swimming. Woven in fine yellow, rich browns, greens, blues, ivories and tans; finished with bands of blue and yellow.

Height, 7 feet 1 inch; width, 6 feet.

98—Needlework Panel *French, Louis XIII Period*

Rectangular. Central lozenge in very fine petit-point, with light blues, browns, green and tan under a golden glow, picturing landscape including hunters and other personages, animals and distant château. Outer scrolling of deeper tones upon dark ground in gros- and petit-point developing flowers, coronet and rampant lion and leopard. Mounted on panel.

Height, 2 feet 3½ inches; length, 6 feet 2 inches.

99—Two Genoese Velvet Panels *Italian, XVII Century*

Executed in fine, lustrous crimson velvet with soft, silky pile. Both panels are composed of fragments of various sizes, pieced together.

Length, 7 feet; width, 2 feet 8 inches.

100—Needlework and Velours Portière

French, Late XVII Century

Very lustrous amber-toned velours interrupted by two vertical panels of gros- and petit-point needlework; the one at left occupied by floral panels in which are Chinese and other figures; executed in rich colors on gray grounds. The panel at right with large bouquets of blue and yellow flowers interrupted by diamond lattice. (Needs restoration.)

Length, 7 feet 3 inches; width, 4 feet 5 inches.

101—Tapestry Fragment *Flemish, XVII Century*

Border fragment boldly woven with large urn surmounted by a cupidon, abundant flowers and leafage.

Length, 8 feet 6 inches; width, 1 foot.

102—Small Verdure Tapestry Cantonnière

Flemish, XVII Century

Displaying an abundance of various fruit, leafage and floral sprays. Woven in greens, pale-red tans and ivory on a yellow ground.

Height, 4 feet 3 inches; width, 5 feet 8 inches; depth, 17 inches.

103

103—Rare Tapestry Cantonnière *Flemish, XVII Century*

Woven with curious and unusual composition of flaming urns, chimerae, dolphins, shells, trophies, ribbon bows, various birds, fruit festoons and cartouches, the one in the top centre depicting mice and various reptiles in vivid greens. Executed in rich yellows, blues, greens, tans and red on a chocolate-brown ground.

230.—

Height, 5 feet 3 inches; width, 6 feet 1 inch; depth, 1 foot.

(*Illustrated*)

104—Four Needlework Lambrequins *French, Louis XIV Period*

Rich rose-crimson field, with scalloped foot in petit-point displaying fine scrollings of very varied and infloretted acanthus leaves in colors, on brown and yellow grounds, pinkish-tan being used indiscriminately in the different lambrequins.

90.—

Lengths, 7 feet 1 inch; (2) 6 feet 8 inches, 5 feet 11 inches; depths, (3) 1 foot 10½ inches; (1) 1 foot 18 inches.

105—Pair Velvet and Brocade Hangings *French, Louis XV*

Brocaded in silver, gold and silken threads, in autumn shades of lavender and claret with shaded green leaves and dove-gray scrolls forming central (pieced) band; bordered by narrower bands of antique claret velvet and outer bands of brocade repeating colors of centre in deeper tone. Trimmed with bands of gold galloon and gold fringe.

Height, 11 *feet; width,* 3 *feet* 7 *inches.*

10.—

106—Pair Velvet and Brocade Hangings *French, Louis XV*

Similar to preceding.

120.—

FRENCH AND SWISS STAINED GLASS PANELS, DECORATIVE PAINTINGS OF THE DUTCH AND FRENCH XV—XVIII CENTURY SCHOOLS

Pass

107—Circular Stained Glass Panel *French, XV Century*

The central medallion depicts the interior of a shop; behind the counter a merchant is weighing his wares, and in the foreground, his back turned upon the observer, a servant is receiving his purchases. Broad border of trailing lily stalks and abundant leafage. Executed in warm golden-yellow, black and gray. (Has been restored.)

Diameter, 12½ *inches.*

—

108—Small Stained Glass Fragment *XVI Century*

Showing a portion of a Renaissance frieze, with oval cartouche bearing the date 1560.

Length, 19 *inches; width,* 6 *inches.*

0.—

Pass

109—Oblong Arched Stained Glass Panel *Flemish, XVII Century*

Occupied by a large baroque niche, the arch crested by a putto-head, flanked by two large S-scrolls with pendent drapery. At the foot, the head of a haloed saint with curly brown locks is visible. Executed in sapphire-blue, grisaille, mulberry, golden-yellow and green. (Has been restored.)

Length, 18½ *inches; width,* 32 *inches.*

—

Pass

110—Oblong Stained Glass Panel *French, Early XVI Century*

Depicting a group of three female haloed saints standing in the foreground; the one at the extreme left holding a covered chalice. Elaborate buildings form the background. Executed in ruby, emerald, amber and sapphire-blue glass forming a rich ensemble.

Length, 20½ *inches; width,* 13 *inches.*

111—Two Oval Stained Glass Panels *Swiss, XVI Century*

(a) Three-quarter length figure of a dignified old patriarch; his long white locks covered with a purple barrette and dressed in a gray tunic with slashed and puffed sleeves. In his left hand he holds a trailing scroll bearing Latin inscription. (b) Half-length figure of another old patriarch wearing a coronet; his figure clad in an amber cloak trimmed with broad ermine collar. His left arm is slightly raised in an attitude of preaching, while his right hand holds another inscribed scroll.

120.-

Heights, 23 *inches; widths,* 19 *inches.*

Pass

112—Oblong Stained Glass Panel *XVII Century*

In the foreground, a portion of the figure of a saint, with sandaled feet, clad in purple tunic covered by a crimson cloak, carrying a large tome in his right arm. In the background, a wooded landscape, castle and distant hills.

Length, 28 *inches; width,* 19 *inches.*

Pass

113—Two Oblong Arched Stained Glass Panels *French, Early XVI Century*

(a) Depicting an undulating pasture with a narrow stream in the foreground; a small, curious boat is moored along the bank and a man holding an oar is standing against the mast. In the middle-distance, at the right, a haloed saint is seen in purple cloak accompanied by an angel in white tunic and crimson robes. (b) The foreground is occupied by the large figure of a haloed saint in soft yellow tunic partly covered by a crimson cloak, protectingly holding a chalice from which crawls a reptile. The background has temple ruins at left and towering trees at right.

Heights, 31 *inches; widths,* 19 *inches.*

DUTCH SCHOOL
XVII Century

114—*FLOWERS AND FRUIT*

45.— *Height,* 19¾ *inches; length,* 26 *inches*

On a table before a dark background is a large group of fruit composed of huge melons, peaches, grapes, apples, figs and an open pomegranate. A tulip and a carnation are about centre foreground.

DUTCH SCHOOL
XVIII Century

115—*FLOWERS AND FRUIT*

45.— *Height,* 20 *inches; length,* 28 *inches*

A wicker basket of roses and peonies stands on a table behind a group of beautiful fruit. Cherries are seen at the upper left corner. (Canvas needs restoration.)

FRENCH SCHOOL
XV Century

116—*SUPPER AT EMMAUS*

50.— *On panel: Height,* 22 *inches; width,* 19½ *inches*

In a tesselated courtyard of an ancient building, a table is spread with wines at which Our Lord and two disciples are seated; four other personages surround the table and wait on Our Lord and His disciples and a kneeling angel is at right foreground, above the courtyard wall several edifices appear before a gilded background as sky.

DUTCH SCHOOL
XVII Century

117—*AN AL FRESCO CAROUSAL*

50.— *On panel: Height, 24½ inches; width, 21 inches*

In the courtyard of a château with an alley of trees seen at right is a party of twelve gallants and their belles having a riotous party; some are drinking wine and one of the gallants has mounted the table and is seated on top of a barrel thereon. A small hound is in the foreground pulling the table cloth and its repast down to the ground.

DUTCH SCHOOL
XVII Century

118—*FRUIT*

55.— *Height, 37¾ inches; length, 53¼ inches*

Before a bench, on which are huge bunches of grapes, pears and a basket of plums, are scattered numerous apples, figs, cut lemons and melons.

DUTCH SCHOOL
XVII Century

119—*FRUIT AND FLOWERS*

35.— *Height, 38¾ inches; length, 51½ inches*

On a table standing under a crimson drapery are spread three bowls of varied fruit, a glass of wine and in the background a vase of flowers; at right, a small view of a landscape appears.

DUTCH SCHOOL
XVII Century

120—*FLOWERS*

75.— *Height, 45 inches; length, 39½ inches*

A large ornate double vase, with dolphins' feet, stands in the foreground of a landscape; the vase is filled with bouquets of fine flowers. In the foreground are a few scattered flowers, some fruit and a bird.

PETER BREUGHEL THE ELDER
Flemish: 1530—1569

121—*A BARNYARD OF AN OLD THATCHED COTTAGE*

75.— *Height, 46 inches; length, 69 inches*

A group of four peasants is seen, with their produce before them; one holds up a string of onions, and before the woman seated at left is an infinite variety of vegetables and waffles in wicker baskets; a youth at extreme right holds a basket of eggs and a rooster in his other hand. Before the cottage is a small figure of St. Christopher; wooded background at left.

FRENCH XVII—XVIII CENTURY AND OTHER FURNITURE

122—Bronze Statuette *French, XVII Century*

35.— Figure of powerful horse rearing on its hind legs as if agitated. Rich old brown-black patina. On black molded oblong pedestal with semi-circular ends.

Length of horse, 11 inches.

123—Bronze Statuette *Pierre Puget, French,* 1622-1692

35.— hercules. Burly standing figure of the hero wearing curling hair caught by a fillet and short curling beard; his symbolic lion-skin is over his left shoulder; he carries a club in his right hand and his right foot is advanced as if in walking. Rich, deep green patina.

Height, 19½ inches.

124—Tapestry Oak Child's Chair *French, XVII Century*

30.- Panels of oblong back and seat covered in fine floral Aubusson tapestry; finished with borders of old crimson velvet; studded with brass nails. Supported on balustered legs with molded H-stretcher.

125—Needlework Chair Seat

25.- Central scrolled oval medallion occupied by conventionalized blue, mulberry and yellow flowers, on ivory grounds; in petit- and gros-point of rosetted blue diamond lattice.

126—Needlework Lacquer Prie-Dieu Chair

45.- Scroll-molded, flaring back with crowning rest and low seat covered in fine gros-point developing stripes of orange and yellow entwined with small vines and parting bow-knotted sprays in crimson and sapphire-blue on ivory grounds.

127—Pair Walnut Tapestry Banquettes

French, Louis XV Period

170.- Six slender cabriole legs and scrolled skirt carved with scrolls and floral forms. Upholstered in tapestry displaying large vase forms, flowers and birds.

Height, 9 inches; length, 31 inches.

128—Needlework Chair Seat *French, XVII Century*

30.- Executed in fine gros-point with mellow-toned clusters of fine fruit and large leafage, on deep old ivory grounds. (Needs restoration.)

129—Two Needlework Carved Walnut Chairs

Charles II Period

110.- Oblong back and seat, covered in interesting embroidery having mound-like motives in Hungarian point surmounted and bordered with sprays of varied flowers. Executed in crimsons, greens, yellows and blues on golden-yellow grounds. The back supported by spirals and having a coroneted pediment flanked by dolphins. Sustained on spiraled legs with frontal and H-stretchers.

130

130—Quaintly Carved Walnut Chair

Southern French Renaissance Period

Open cartouche-shaped back, hollow at crown and there supporting two finely rosetted panels. Medallion cross splat supported on either side by two nymphs in low relief. Leaf arched at base. Shaped molded walnut seat on S-curved tripod legs.

(*Illustrated*)

131—Interesting Needlework Walnut Rolling Armchair

Henry IV Period

Oblong back, pads of finely scrolled arms sustained on columnar supports and seat covered in gros-point developing arabesque scrollings of flowers in rich colors on light and deep gray grounds. Supported on tapering round legs having long cross stretchers mounted on rollers.

132—Needlework Carved Walnut State Chair

Louis XII Period

275.—

High, serpentined, oblong back; arm-pads to leaf-scrolled open arms and seat, covered in gros- and petit-point displaying in the back two Chinese figures amidst scrollings, birds and animals. Executed in rich crimson, blue, ivories and tans on tawny-black grounds. Trimmed with brass nails. Supported on scrolled legs having similarly scrolled H-stretcher.

133—Gold-embroidered Crimson Coffret

French Renaissance Period

110

Oblong, with lifting lid covered on all sides in ruby-crimson velours; finely enriched in solid gold threads and small seed-pearls with arabesqued floral medallions, scrollings and birds. Trimmed in front with two crimson gold tassels.

Height, 8¾ *inches; length,* 16½ *inches.*

134—Needlework Coffret *French, XVII Century*

90.—

Oblong, with slightly domed hinged cover. The top, front and sides covered in gros-point, displaying dull pink and yellow roses scattered over a tawny-brown ground. Trimmed with brass nails and loop side lifting handles. Interior and back lined with yellow-green satin.

Height, 11 *inches; length,* 24½ *inches.*

135—Carved Walnut Dantesca Chair *Florentine, XVI Century*

70.—

Massive open-scrolled arms, enriched with fluting, vines of ivy leaves, rosettes and satyr-mask at head. On curule supports and legs pivoted at centre and there having large mask, from which trail vines of ivy leaves. Narrow back and seat of old-brown hide, trimmed with gold galloon and crimson fringe. (The frame reconstructed.)

136—Walnut Needlework Banquette

50.—

Upholstered in petit-point displaying beribboned floral sprays in crimson and green on tan ground.

Height, 8 *inches; length,* 18 *inches.*

137—Needlework Carved Walnut State Chair
French, Early XVII Century

60.— Serpentined oblong back and seat covered in fine gros-point developing fantastic scrollings and sprays of flowers in brilliant colors on resonant black ground. Leaf-scrolled open arms with spirally turned supports continuing into similar legs having H-stretcher.

138—Tapestry Carved Walnut State Chair
French, Early XVII Century

70.— Oblong back and seat, covered in contemporary tapestry developing in the back a stork standing in the foreground of a wooded landscape; the seat with foliage woven in mellow yellow, ivories, greens and tawny-tans. Leaf-scrolled open arms, on balustered legs, having intricate pierced leaf scrolled stretcher. The frame apparently of a later period.

139—Two Needlework Carved Walnut Chairs *Georgian Style*

170.— Open arched back, with central vase-shape splat of exceptionally finely grained root walnut. Supported on cabriole legs scrolled with rosettes at crown and having shell hoof feet and leaf motive toward foot. The enrichments gilded. Loose seat covered in petit- and gros-point developing a jardinière of flowers in pastel colors and scrolled borders on tawny-brown grounds.

140—Two Needlework Walnut Chairs *Louis XII Period*

140.— Serpentined oblong back and seat, covered in gros-point displaying fantastic scrollings of flowers in harmonious colors on black backgrounds. Trimmed with brass nails. Supported on balustered legs having high frontal and H-stretchers.

141—Two Needlework Walnut Chairs *Louis XII Period*

40.— Similar to preceding.

142—Walnut Tapestry Banquette

45.— Upholstered in Flemish tapestry displaying mythological personages amid foliage, bordered with crimson velours.

Height, 8½ inches; length, 21½ inches.

143—Needlework Carved Walnut State Chair

Louis XII Period

260.—

Serpentined oblong back, arm-pads to leaf-scrolled open arms and seat, covered in petit- and gros-point, the back developing two fantastic Chinese figures and birds amidst scrollings of flowers; the seat with weird animals amidst similar scrollings. Executed in rich colors on black grounds. Supported on S-scrolled legs and H-stretcher.

144—Tapestry Carved Walnut Chair

Umbrian, Late XVI Century

65.—

Open back, with slanting supports terminating in scrolled finials. Two unequal-sized cross splats finely scrolled and centred with oblong panels. Supported on straight legs scrolled at foot having apron and cross-stretcher similar to the splats of back. The molded seat covered in Aubusson floral tapestry woven in mellow colors on tawny-black grounds. Finished at sides with old-green velours; trimmed with brass nails.

145—Ivory Writing Cabinet *Italian, XVIII Century*

30.—

Ivory box, decorated with Greek fret and meandering vine in black. Hinged lid disclosing fitted interior. Writing slide below.

Length, 14½ inches; height, 5 inches.

146—Octagonal Tapestry Traveling Dog Carrier

Flemish, XVII Century

115.—

Covered in verdure tapestry, house among trees displayed upon slightly domed, hinged cover. Arched opening in front panel revealing crimson damask lining.

Height, 18½ inches; width, 16½ inches.

147—Needlework Coffret *French, XVII Century*

Covered in gros-point, floral pattern in greens and browns; studded with brass nails. Iron lock and lifting handles.

100.—

Length, 26 inches; height, 12½ inches.

148—Tapestry Carved Walnut Caqueteuse *Henri II Period*

95.— Oblong, leaf-enriched back having a central panel of slightly earlier period displaying a figure of St. Agnes standing within a niche and carrying a tabernacle in her two arms; outscrolling open arms. The seat covered in early Aubusson tapestry displaying a heart-shaped motive occupied by a spray of tulips. Finished with borders of purple velvet; trimmed with brass nails. Supported on columnar legs and open box stretcher. (Frame restored.)

149—Needlework Walnut State Chair

French, Early XVII Century

190.— Serpentined oblong back and seat, covered in gros-point developing large varicolored poppies amidst foliage on golden-yellow grounds. Trimmed with brass nails. Open scrolled arms with baluster supports continuing into legs having finely balustered frontal and H-stretchers.

150—Needlework Walnut State Chair *Louis XII Period*

50.— Oblong back and seat, covered in gros- and petit-point needlework; the back developing an arabesqued scrolled panel of fruit and foliage amidst which are two strange animals and a bird illustrating one of La Fontaine's fables; the seat with similar arabesqued medallions occupied by a bouquet of conventionalized flowers. Executed in varied greens, golden-yellows, blues, ivories and pinks on deep rich crimson grounds. Trimmed with brass nails; open scrolled arms; supported on cabriole legs having molded double-U stretcher.

151—Needlework Walnut State Chair *Louis XII Period*

75.— Similar to preceding, except the back is occupied by yellow medallion of flowers and the grounds are tawny-brown in place of the crimson.

152—Needlework Walnut Banquette

60.— Oblong top, covered in gros- and petit-point, displaying three scrolled vases of flowers interrupted by larger sprays of flowers in rich crimson, browns, blues, yellows, ivories and greens on tawny-black grounds. Trimmed with brass nails and fringe. Supported on columnar legs having H-stretcher.

Height, 18½ *inches; length,* 43 *inches.*

153—Tapestry Carved Walnut Chair

Umbrian, Late XVI Century

90.—

Open back, slightly expanding supports terminating in scroll motives, two slightly differing. Deeply scrolled cross splat, the upper centred with a cartouche and both with oblong panels. Seat covered in contemporary tapestry displaying clusters of fruit on golden-yellow grounds; trimmed with brass nails. Supported on square legs with deeply scrolled apron and lower stretcher and mid-frontal stretcher similar to cross splat in back. Branded with original owner's initials on back, "M. G. G."

154—Tapestry Carved Walnut Chair

Umbrian, Late XVI Century

80.—

Similar to preceding, except that the oblong panels in splats and stretcher are inlaid with boxwood scrollings.

155—Needlework Carved Walnut Armchair *Louis XVI Period*

190.—

Molded cartouche back with bowknot at crown; pads to open scrolled arms and seat, covered in petit- and gros-point; the back displaying a group of four personages under a tree dancing to the music of a flageolet player at left; the seat with arabesqued gold panel of flowers. Executed in pastel colors on ivory grounds. Supported on rosetted reed-fluted tapering round legs.

156—Needlework Carved Walnut Armchair *Louis XVI Period*

210.—

Similar to preceding, except the back has scrollings of poppies and the seat weird animals amongst scrollings.

157—Oak Tapestry Banquette *Flemish, Early XVII Century*

75.—

Turned side uprights extending into legs, straight H-stretcher. Arm rests and seat upholstered in Flemish tapestry, displaying landscape.

Height, 29 inches; length, 31 inches.

158—Walnut Folding Bench *Spanish, XVII Century*

70.—

Molded oblong back and seat, fitted with finely forged hinges terminating in shell motives; folding for transportation. Supported on scrolled lyre-shaped legs adjustable on slides.

Height, 3 inches; length, 6 feet 9 inches.

159—Needlework Walnut Love Seat *Louis XIII Period*

Serpentined oblong back, pads of open leaf-scrolled arms and seat covered in fine gros- and petit-point; back developing standing figure of a court beauty standing under a drapery canopy flanked by scrollings; the seat with animal subjects from La Fontaine's Fables, amidst scrollings of flowers. Executed in rich mellow colors on a resonant black background. Supported on scrolled legs having double H-stretchers. (Portions of frames restored.)

Height, 48 *inches; width,* 44 *inches.*

160—Needlework Walnut State Chair

French, Early XVII Century

130.—

Serpentined oblong back and seat, covered in solid embroidery displaying fine scrollings of tulips and other lilies and an occasional bird in pastel colors, on a basket patterned golden-yellow ground. Open scrolled arms with balustered supports continuing into legs having frontal and H-stretchers.

161—Needlework Walnut State Chair *French, XVII Century*

155.—

Serpentined oblong back and seat, covered in gros-point developing fine jardinières of flowers within scrolled panels. Executed in fine sapphire-blues, greens, crimsons and ivories on fine golden-yellow grounds. Interesting open scrolled arms; supported on cup balustered legs having half-valanced X-stretcher with central vase terminal.

162—Needlework Walnut Love Seat *French, XVIII Century*

200.—

Slightly double-arched back and seat, covered in gros-point, developing fantastic scrollings and flowers in rich mellow colors on black grounds. Trimmed with fringe. Supported on shell-motived cabriole legs having leaf feet apparently of later period.

Height, 34 inches; length, 37 inches.

163—Two Cuivre Doré Wall Appliques *Louis XIII Period*

30.—

Fluted quiver-shaped back, enriched with husks, leaf pendent flaming vase terminal. Two leaf-scrolled arms for lights.

Height, 16½ inches.

164—Pair Cuivre Doré Candelabra *Italian, Late XVIII Century*

120.—

Circular metal stand with crystal shaft emitting four scrolled branches for lights and chiseled leaves in upper tiers, which support festoons, drops and stellate motives in crystal.

Height, 24 inches.

165—Pair Cuivre Doré Candelabra

French, Louis Philippe Period

10.— Base, baluster shaft and scrolling branches in metal, finely chiseled. Crystal festoons, drops and stellate motives and faceted pinnacle. Six branches for lights.

Height, 26 inches.

166—Brocade Carved Walnut Bergère *French, XVIII Century*

40.— Molded horse-shoe back, scrolling into arms with small pads, and loose cushion seat covered in rich blue brocade; woven in pastel colors with ribbon motives and sprays of flowers.

167—Two Lacquer Encoignures Mounted in Cuivre Doré

Louis XV Period

40.— Serpentined front, fitted with large door enriched in gold and red lacquer with Chinese mountainous landscape, on black grounds. Supported on short cabriole legs. Mounted in *cuivre doré* with rocaille and appliqué at apron and similarly scrolled toes and escutcheon. Fine original plum-pudding brocatelle marble top.

Height, 33 inches; width, 24 inches.

168—Mahogany Commode Mounted in Cuivre Doré

Late XVI Century

15.— Oblong molded front, broken at centre and having canted fluted pilasters. Supported on round tapering legs mounted in *cuivre doré* with pilaster rosettes, fine laurel wreath and rosette handles to the three long drawers, and leaf and ball toes. Tapestry dove marble top.

Height, 37¾ inches; length, 57½ inches.

169—Needlework Carved Walnut Screen

French, Mid XVIII Century

50.— Finely molded cartouche back, enriched with leafage; pads of scrolled arms and seat covered in fine gros-point displaying paneled bouquets of large flowers and scrollings. Executed in rich mellow colors with sapphire-blue predominating, on tawny-brown grounds. Supported on leaf-enriched cabriole legs.

170

170—Two Needlework Walnut Chairs *Régence Period*

420.—

Serpentined molded back, with exceptionally fine pediment of leaf scrollings, and basket and seat covered in gros-point and point St. Cyr needlework, displaying in the backs a rural and a courtly couple dancing in a landscape surrounded by scrollings; the seat of animals and birds illustrating episodes from La Fontaine's Fables, surrounded by scrollings; executed in rich sapphire-blues, pinks, crimsons, greens and yellows. The borders with black grounds.

(*Illustrated*)

171—Needlework Walnut State Chair *Louis XII Period*

145.—

High oblong back and seat, covered in fine gros-point, displaying in rich colors scrolling clusters of fruit on golden-yellow grounds. Open scrolled arms; on well stretchered balustered legs.

172—Needlework Carved Oak Wing State Chair
French, Early XVII Century

70.— Serpentined oblong back, with scrolled wings and straight pads to open arms and seat; covered in very beautifully executed gros-point developing bowknotted branches of peonies; the seat with further peonies and sprays of grapes and pomegranates. Embroidered in very beautiful pastel colors on fine ivory grounds. Supported on scroll-valanced legs having acanthus leaves at knees and claw feet. Shaped double-U stretcher.

173—Needlework Walnut Settee *French, XVII Century*

70.— Double-serpentined back and seat, covered in petit-point and point St. Cyr; the back developing two medallions occupied by landscapes and figures of belles, surrounded by fine scrollings of flowers amidst which birds appear; the seat with two similar medallions each occupied by a bird, surrounded by similar scrollings to back. Executed in fine sapphire-blues, crimson, old-red, ivory, green and yellow on resonant black grounds. Trimmed with brass nails and fringe. Supported on baluster legs having frontal and double-H stretcher.

Height, 35 inches; length, 50 inches.

174—Needlework Carved Walnut Fauteuil
French, Early XVIII Century

30.— Arched molded back, enriched with blossoms and leaves; pads to open scrolled arms and seat covered in gros- and petit-point needlework; the back displaying a pair of lovers dancing to a tune played by a gallant figure standing at left, surrounded by scrollings; the seat with jardinière of flowers and elaborate surrounding scrollings; executed in very mellow tones of blue and yellow on ivory grounds; the borders being variously of black and mulberry. Supported on husk- and leaf-enriched cabriole legs.

175—Carved Walnut Canapé *French, Mid XVIII Century*

30.— Molded horseshoe back scrolling into arms; enriched with a large central ribbon bowknot; supported on cabriole legs. Back, arm-pads and loose seat covered in bleu de ciel, the brocade woven with lacy ribbon motives and vines of flowers.

Height, 38 inches; length, 51½ inches.

176

176—Two Chinese Blue and White Covered Porcelain Temple Jars *K'ang-hsi Period*

120.—

Oviform, with dome cover surrounded by a kylin; enriched in fine deep blue with four clawed dragons seeking pearl of power amid cloud forms. Wave motives at foot and four rudimentary animalistic heads. Mounted with original carved and lacquered stand adorned with grotesque heads and leaf motives, the arms of stand continuing to immediately under the rudimentary heads on shoulders.

Total height, 22½ *inches.*

(*Illlustrated*)

177—Pair Cuivre Doré Lustred Candelabra

80.—

Scrolled base and branches for nine lights in metal, with crystal shaft, pinnacle, festoons, drops and stellate motives supported by further gracefully scrolled metal branches. Fitted for electricity.

Height, 35 *inches.*

178—Tapestry Inlaid and Carved Walnut Chair

Umbrian, Late XVI Century

Open back, with square supports inlaid with scrollings and terminating in an unusual scroll motive. Two unequal sized cross splats with deep scrolling borders and centre panels of inlay developing demi-figures and leaf motives. Seat covered in contemporary tapestry displaying a vase scrolled with leaves. Supported on square legs similarly inlaid to back supports and having apron and cross stretcher recalling the splats of the back.

179—State Walnut Needlework Chair

Flemish, Louis XIV Period

High back. Arms, legs and H-stretcher richly carved with leafage. Upholstered in gros-point in crimson and other deep harmonious tones, developing birds, foliage and fruit, with central medallion in petit-point picturing allegorical scene.

420.—

(*Companion to following*)

180—Walnut State Needlework Chair

Flemish, Louis XIV Period

Similar to preceding.

420.—

181—Tapestry Walnut State Chair *Louis XII Period*

High oblong back, curiously incurved at crown; seat covered with central panels of early Aubusson tapestry developing vases of flowers and fruit in mellow tones. Finished with side borders of floral crimson damask; trimmed with galloon, fringe and brass nails. Open scrolled arms; supported on well stretchered balustered legs.

100.—

182—Needlework Walnut Chinese Lounge

French, Early XVII Century

Slightly scrolled oblong head and low half back and seat, covered in petit-point displaying reed medallion and sprays of flowers and leaves, executed in very beautiful mulberry, green, blue, pink and tans on ivory grounds. Finished with borders of old green velvet. The half back supported at end with spiral turned baluster, sustained on spiral legs having similarly spiraled box stretcher.

375.—

Height, 39½ inches; length, 63 inches.

183—Walnut Candlestand *French, XVII Century*

Circular molded top, supported on unusually fine baluster shaft and circular molded base, flanged to form an octagon below having three button feet.

40.—

Height, 26 inches; diameter, 14½ inches.

185

184—Two Verdure Tapestry Walnut Chairs *Louis XII Period*
Oblong back and molded seat, covered in verdure tapestry disclosing fruiting trees with heavy green and blue foliage. Trimmed with brass nails. Supported on cup balustered legs having frontal and molded H-stretchers.

185—Two Verdure Tapestry Walnut Chairs *Louis XII Period*
Similar to preceding, but with higher backs and more varied tapestry.

(*Illustrated*)

186

186—Unique Royal Tudor Oak Cradle *English, XVI Century*

170.—

Rectangular, with rusticated crowning molded pinnacles at foot and pinnacled hood at back. Enriched on all sides with carved floral and fruit panels; the end pilasters adorned with half baluster motives. Supported on curved rockers. The interior lined with rich crimson floral damask; the hood surmounted by a puffed knob of the same material; the hood also curtained and tasseled with similar damask; looped from the front pinnacles by cords and tassels.

Height, 32 *inches; length,* 37 *inches.*

(*Illustrated*)

187—Walnut Needlework Banquette

80.—

Oblong. Scrolled skirt, slender cabriole legs and taloned feet. Upholstered in gros- and petit-point needlework developing floral forms enclosing crested coats of arms.

Height, 11½ *inches; length,* 22½ *inches.*

188

188—Needlework Walnut Settee *French, XVII Century*

Double-serpentined back and seat, covered in petit-point and point St. Cyr; the back developing two medallions occupied by landscapes and figures of belles, surrounded by fine scrollings of flowers amidst which birds appear; the seat with two similar medallions each occupied by a bird, surrounded by similar scrollings to back. Executed in fine sapphire-blues, crimson, old-red, ivory, green and yellow on resonant black grounds. Trimmed with brass nails and fringe. Supported on baluster legs having frontal and double-H stretchers.

Height, 35 inches; length, 50 inches.

(*Illustrated*)

189—Tapestry Walnut Banquette *French, Early XVII Century*

Molded oblong top, covered in contemporary tapestry displacing fruit and foliage in mellow colors on golden-yellow grounds. Shaped frieze fitted with small central drawer. Supported on balustered legs having H-stretcher.

Height, 21½ inches; length, 50 inches.

190—Needlework Carved Oak State Chair

French, Early XVII Century

320.— Oblong back and seat, covered in very beautiful petit-point developing scrollings and clusters of flowers and fruit. Executed in rich harmonious colors on ivory grounds. Open scrolled arms, enriched with acanthus leaves; on similarly scrolled legs having fine H-stretchers.

191—Needlework Carved Oak State Chair

French, Early XVII Century

320.— Similar to preceding.

192—Tapestry Walnut Settee *French, Early XVII Century*

185.— Double-serpentined flaring oblong back and seat, covered in contemporary tapestry displaying in the back the figure of Vanity, flanked by columnar niches and scrollings of flowers; the seat flanked by fruit and flowers. Executed in beautiful mellow tones of blue, crimson, ivories and green on fine golden-yellow grounds. Supported on balustered legs having highly placed frontal and double-H stretchers.

Height, 35 inches; length, 45½ inches.

193—Needlework Walnut Settee *French, XVII Century*

200.— Double-arched and flaring back and seat covered in very fine gros-point, developing magnificent clusters of pomegranates and flowers in rich colors on golden-yellow grounds. Supported on balustered legs having frontal and double-H stretchers.

Height, 36 inches; length, 49½ inches.

(*Illustrated*)

194—Needlework Walnut Settee *French, XVII Century*

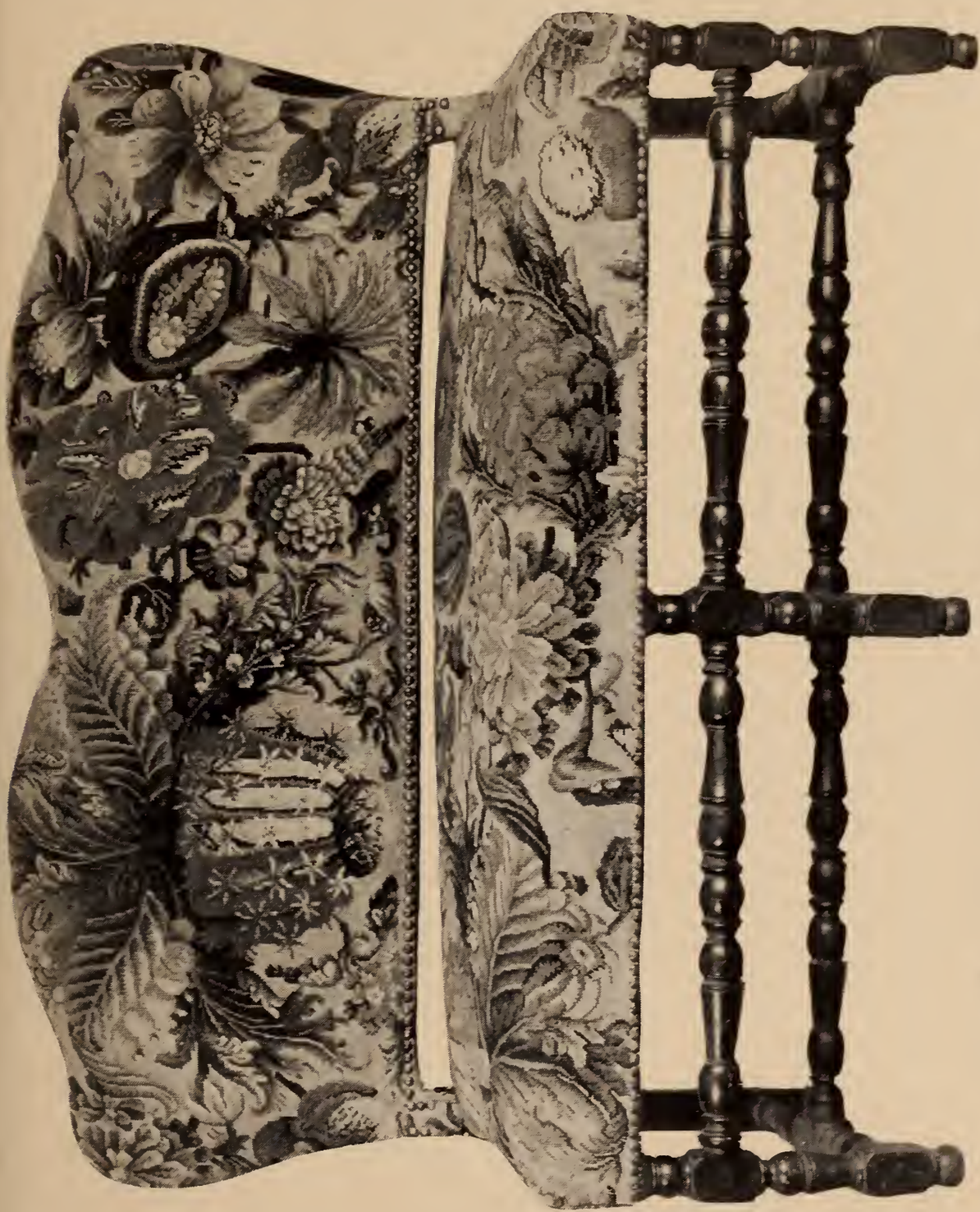
230.— Similar to preceding.

195—Tapestry and Velvet Fivefold Screen

Flemish, XVII Century

75.— Tapestry panels displaying fruit and flowers, bordered with emerald-green velvet.

Height, 26 inches; length, 52½ inches.



No. 193—Needlework Walnut Settee (*French, XVII Century*)

196—Teniers Tapestry Fourfold Screen *Lille, XVII Century*

475.

Serpentined oblong folds, covered in finely woven Lille tapestry bearing on two of the panels the shield with fleur-de-lys of Lille, from left to right alternately displaying figures of musician and husbandman, and the other two with portions of Italian gardens overtopped with large tree; at foot trophied and scroll shell motives. Woven in rich crimson, blues, yellows, greens, tans and ivories.

Height, 4 feet 8 inches; length, 7 feet 2 inches.

SECOND SESSION

FRIDAY AFTERNOON, NOVEMBER 28, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 197 to 389 inclusive

FRENCH BEADED PORTE-MONNAIES OF THE XVIII CENTURY

197—Four Beaded Porte-monnaies *French, Late XVIII Century*

50 (a) Circular, with gilded arched clasp. Enriched with rosette in pink and green flowers on gold grounds. (b) Two small pouch-shape, in gray-blue and tan. Enriched with cut-steel beads and cross bars. (c) Stocking-shape; in blue with cut-steel beads, ring and tassels at both ends.

198—Four Beaded Porte-monnaies *French, Late XVIII Century*

50 (a) Two stocking-shape, one in crimson, the other in yellow and blue; enriched with cut-steel beads, rings and small drops at ends. (b) Pale green and deep green, adorned with crimson; both with gilded rings, drops at ends and enrichment of minute gold beads.

199—Four Beaded Porte-monnaies *French, Late XVIII Century*

20. (a) Two, one in purple, the other in blue; adorned with gilded beads, acorn drops at ends and double rings. (b) Pouch-shape; purple, adorned with milk-white beads, carved floral border, ring, and two vases in ivory. (c) Stocking-shape; adorned with rows of very minute cut-steel beads, double rings, tassel at one end and fringe at the other.

200—Four Beaded Porte-monnaies *French, Late XVIII Century*

20. (a) Two, pouch-shape; one in green, the other in blue, variously adorned with minute cut-steel beads, vase at crown and drops. (b) Two, stocking-shape; one in ivory, the other in green; beautifully adorned with minute cut-steel beads, rings at centre and drops at ends.

201—Four Beaded Porte-monnaies *French, Late XVIII Century*

22.50

(a) Two, pouch-shape; one knitted in gold and silver threads, finished with small tassels and milk-white beads, ring at head and two vases having mother-of-pearl terminals; the other ivory, with gold beads and shaped and engraved gilded clasp. (b) Pouch-shape; with floral stripes of blue, adorned with rows of cut-steel beads and fringe, gilded ring, collar and vase. (c) Stocking-shape; purple; adorned with clusters of minute gold and cut-steel beads at centre and drops at ends.

202—Four Beaded Porte-monnaies *French, Late XVIII Century*

22.50

(a) Two, stocking-shape; one in purple, the other in rose-pink; both variously adorned with cut-steel beads, rings at centre; tassel on one and drops on the other. (b) Stocking-shape, mulberry-pink; adorned with very minute gold beads, rosetted open rings and leaf drops at end. (c) Stocking-shape; striped green, pink, yellow and dull crimson; lightly adorned with beads, rings at centre and tassel drops.

203—Four Beaded Porte-monnaies *French, Late XVIII Century*

22.—

(a) Two, stocking-shape; one in mulberry-brown, the other with ivory and pink stripes, variously adorned with cut-steel and colored beads; rings at centre; acorn drops on one and tassels on the other. (b) Two, similarly shaped; one of yellow and ivory, the other of particolored stripes, adorned with minute cut-steel beads, finished with tassels and fringe.

204—Four Beaded Porte-monnaies *French, Late XVIII Century*

20.—

(a) Two, stocking-shape; one ivory, the other striped brown and green; variously adorned with very minute cut-steel beads; finished with tassels on one; acorns on the other and central rings. (b) Two, similarly shaped; one striped green and brown, the other ivory with sprays of pink flowers; variously enriched with very minute cut-steel beads, central rings, tassels and fringe on one.

205—Four Beaded Porte-monnaies *French, Late XVIII Century*

(a) Two, stocking-shape; one ivory and brown, the other dark green; variously enriched with extremely minute silver and gold beads, one having acorn tassels and faceted rings, the other very interesting drops of filigree gold and steel. (b) Two, similarly shaped; one brown, the other black; variously enriched with gold and cut-steel beads, rings at centre; drops and tassels at ends.

206—Three Beaded Porte-monnaies *French, Late XVIII Century*

(a) Two, stocking-shape; one ivory, the other black; adorned with extremely minute cut-steel and gold beads, steel central rings and tassels. (b) Stocking-shape; in pale blue; cusped at the end with yellow and brown; enriched with minute gold beads, rosetted central rings and acorn drops at ends.

207—Three Beaded Porte-monnaies *French, Late XVIII Century*

(a) Two, stocking-shape; in green; finely enriched with cut-steel beads, faceted rings at centre and exceptionally interesting steel drops. (b) Similarly shaped; in light-tan, having chevrons of very fine gold beads, central rings and tassels. (Needs slight restoration.)

208—Three Beaded Porte-monnaies *French, Late XVIII Century*

(a) Two, stocking-shape; one in lavender-pink, the other green; adorned with exceedingly fine gold beads, interesting central rings and drops. (b) Similarly shaped; in black; chevroned with fine cut-steel beads and having central rings and tassels.

209—Three Beaded Porte-monnaies *French, Late XVII Century*

(a) Two, stocking-shape; one in ivory, the other in brown; variously adorned with minute gold and silver beads, central rings; tassels on one bag and drops on the other. (b) Similarly shaped; in ivory-gray; spiraled with cut-steel beads having central steel rings and very interesting cut drops.

210—Three Beaded Porte-monnaies *French, Late XVIII Century*

(a) Two, stocking-shape; one in ivory, the other very exquisitely worked with minute cut-steel beads and having rings at centre and differing tassels. (b) Similarly shaped; in black; chevroned with blue and yellow; enriched with minute cut-steel beads, faceted steel rings and very unusual floral drops.

211—Three Beaded Porte-monnaies *French, Late XVIII Century*

22.50 Stocking-shape; one in red-pink, another in ivory, the third in mulberry-brown; enriched with minute cut-steel beads, differing tassels and drops and central rings.

212—Two Beaded Porte-monnaies *Empire Period*

25.— Stocking-shape; with milk-white beads closely set; adorned with differing floral motives; the ends of one chevroned in yellow and ruby; adorned with gilded rings at centre, tassels on one, drops on the other; the drops enriched with minute eagles.

213—Two Beaded Porte-monnaies *French, Late XVIII Century*

25.— (a) Stocking-shape; in blue; enriched with minute cut-steel beads; steel rings at centre, tassel at one end and fringe on the other. (b) Stocking-shape; with closely set blue beads; enriched with smaller gold beads and chevroned in black and gold beads; enriched with scrolled rings at centre and unusually fine tassels.

214—Two Beaded Porte-monnaies *French, Late XVIII Century*

15.— (a) Stocking-shape; in Havana brown; enriched in very minute gold beads with rosetted diamond motives and bandings, two gilded rings at centre and acorn drops. (b) Similarly shaped; with rosetted panels of black and rose-red outlined with minute cut-steel beads; charmingly scrolled central rings and pineapple drops.

215—Two Beaded Porte-monnaies *French, Late XVIII Century*

10.— (a) Stocking-shape; in green *semé* with fine gold beads, adorned with central gilded rings and vase-shape drops. (b) Similarly shaped; in striped gray and green; chevroned and rosetted with very minute gold beads; enriched with gilded rings at centre and dainty tassels.

216—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (a) Stocking-shape; in black; elaborately enriched in minute gold and blue beads and red ground with butterflies and wave motives; adorned at centre with two gilded rings, at ends with tassels. (b) Similarly shaped; in black; adorned with cruciform and diamond motives in fine cut-steel beads having red and green grounds; faceted steel rings at centre and tassels at ends.

217—Two Beaded Porte-monnaies *French, Late XVIII Century*

15.— (A) Stocking-shape; in purple; finely enriched with chevrons and rosetted diamond motives in minute cut-steel beads; two rings at centre and tassels at end. (B) Similarly shaped; in blue; worked with chevrons in minute gold beads; the centre having two rings of faceted steel with gilded backgrounds; steel tassels at ends. (Needs slight restoration.)

218—Two Beaded Porte-monnaies *French, Late XVIII Century*

15.— Stocking-shape; one brown, the other black; enriched in exceedingly fine cut-steel beads with differing diamond-shaped panels; double rings at centre and tassels at ends.

219—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; Copenhagen blue; delightfully enriched in minute beads with bands of diamond motives, dainty cut-steel rings at centre and two faceted drops. (B) Similarly shaped: rose-pink; enriched with sprays of lilies in small cut-steel beads: the centre with two faceted rings; the ends with drops.

220—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; in ivory; delightfully worked with especially small beads with diamond and floral motives; adorned with two rings at centre and small faceted drops. (B) Similarly shaped; in mulberry-red; delightfully worked with rosettes of minute beads adorned with floral rings at centre and tassels at ends.

221—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; half brown and half green; the brown adorned with chevrons of gilded beads; the green *semé* with cut-steel beads; the centre with a gilded and a steel ring; the brown terminating in a gilded tassel, the other in a steel tassel. (B) Similarly shaped; in ivory-tan; delightfully enriched in very minute beads with rosetted diamond motives; two medallioned rings at centre and tassels at end. (Needs slight restoration.)

222—Two Beaded Porte-monnaies *French, Late XVIII Century*

15.—

(A) Stocking-shape; purple; beautifully adorned with pendented medallions and end drops of minutely cut-steel beads; the centre with two rings, one with a tassel, the other with drops. (B) Similarly shaped; deep ivory; most interesting scrolled panel and minute cut-steel beads; the centre with two octagonal rings; the ends with drops.

223—Two Beaded Porte-monnaies *French, Late XVIII Century*

15.—

(A) Stocking-shape; black; enriched in minute cut-steel, blue and pink beads with rosette motives; two central rings and very fine tassels. (B) Similarly shaped; mulberry-red; interestingly adorned with panels of tan, old red, green and yellow; outlined and centred with minute cut-steel beads; centre with faceted steel rings; the ends with differing tassels.

224—Two Beaded Porte-monnaies *French, Late XVIII Century*

15.—

(A) Stocking-shape; lavender-pink; adorned in very minute gold beads with chevrons and rosettes; the centre with interesting scrolled rings; the ends with tassels. (B) Similarly shaped; green; worked in fine cut-gold and cut-steel beads, with diamond motives at ends and rosettes; the centre with gilded rings; ends with drops.

225—Two Exceptionally Beautiful Porte-monnaies *French, Late XVIII Century*

25.—

(A) Stocking-shape; pastel green; enriched in extremely minute cut-steel beads, with drops at ends and all-over palmettes, the grounds of which are netted in gold threads; cut-steel rings at centre; the ends with tassels. (B) Similarly shaped; lavender-pink; delightfully worked with long chevroned panels of exceedingly fine cut-steel beads having rows of rosettes in gold beads; gilded rings at centre; steel and gilded tassels at ends.

226—Bridal Porte-monnaie *French, Late XVIII Century*

12.50

Stocking-shape; formed of a diamond lattice of crystal beads having dainty rosettes of gold beads at intersections; centre adorned with two gilded rings; the ends with fine pendant drops.

227—Two Beaded Porte-monnaies *French, Late XVIII Century*

(A) Stocking-shape; formed of striped diamond lattice, worked in gold turquoise-blue and very minute cut-steel beads; the centre with two gilded rings; the ends with pendants. (B) Similarly shaped; deep ivory; adorned with sprays of flowers and minute cut-steel beads; the centre with two rings; the ends with small tassels. (Needs slight restoration.)

228—Two Beaded Porte-monnaies *French, Late XVIII Century*

(A) Stocking-shape; seal-brown; finely worked in minute cut-steel beads with diamond and chevron motives having old-pink and yellow grounds; the centre with two faceted steel rings; at one end a very fine tassel, at other a pendant formed of very interesting diamond lattice pattern. (B) Similarly shaped; seal-black; worked with pointed panels of fine cut-steel beads and floral motives having pink, green and crimson centres; the ends with exceptionally fine tassels; the centres with two rings.

229—Two Beaded Porte-monnaies *French, Late XVIII Century*

(A) Stocking-shape; lavender-pink; elaborately enriched in minute cut-steel beads with rosetted spirals; the centre with two rings; the ends with drops. (B) Similarly shaped; formed of a lattice of diamond motives formed of stripes of cut-steel and yellow glass beads; the centre with two steel rings; the ends with tassels.

230—Two Beaded Porte-monnaies *French, Late XVIII Century*

(A) Stocking-shape; delightfully worked with panels bordered with diamond motives in gold and minute cut-steel beads; the centre with two gilded rings; the ends with tassels. (B) Similarly shaped; black; very unusually worked with series of diamond motives having grounds of pink, blue, green and tan; the centre with two faceted rings; one end with a closely worked fringe, the other with a tassel.

231—Two Beaded Porte-monnaies *French, Late XVIII Century*

(A) Stocking-shape; green; adorned at both ends with cruciform medallions worked in very fine cut-steel beads; the centre with two rings; the ends with acorn drops. (B) Similarly shaped;

[*Continued*

231—*Concluded*

deep ivory; enriched with chevroned and diamond bandings worked in gold and finely cut-steel and torquoise-blue beads; the centre with two faceted steel rings.

232—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; deep ivory; worked in minutely cut-steel beads with diagonal bands of diamond motives; the centre with molded rings; one end with fringe, the other with tassel. (B) Similarly shaped; deep turquoise-blue; enriched in minute gold beads with panels, finished at ends with chevrons; the centre with open snake rings having turquoise eyes; finished at ends with tassels.

233—Two Beaded Porte-monnaies *French, Late XVIII Century*

15.— (A) Stocking-shape; with closely set iridescent milk-white beads *semé* with cruciform gold beads; the centre with fluted gilded rings; the ends finished with small pendants. (B) Similarly shaped; deep ivory; richly worked in extremely minute beads with diamond motives and panels; the centre with two rings; the ends with fine tassels.

234—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; formed of diamond lattice of minute pale blue beads centred with gold beads; the centre with rosetted gilded rings; the ends trimmed with small pendants. (B) Similarly shaped; mulberry; paneled with blue and enriched with rows of diamond motives in gilded beads; the centre with two rings; the ends with pendants of bunches of grapes.

235—Two Beaded Porte-monnaies *French, Late XVIII Century*

20.— (A) Stocking-shape; green; elaborately enriched with paneled bands in minute cut-steel beads; the centre with octagonal rings; one end with unusual valanced panels, the other with tassel. (B) Similarly shaped; soft old-blue; finely worked with bands of chevrons in yellow silk filled in and edged with minute cut-steel beads; cut-steel rings, and fine drops at ends.

236—Beaded Porte-monnaie *French, Late XVIII Century*

Stocking-shape; striped alternately with seal-brown and tan, both bearing sprays of lilies in cut-steel beads; ends finished with elaborate tassels in cut-steel; two rings at centre.

237—Beaded Porte-monnaie *French, Late XVIII Century*

Stocking-shape; broadly crocheted in deep blue, outlined with cut-steel beads which are worked solidly at both ends; trimmed at one end with lattice fringe, at the other with tassel.

238—Beaded Porte-monnaie *French, Late XVIII Century*

Stocking-shape; dark green; interestingly worked at one end with stripes of minutely cut-steel beads, at the other with similar stripes interrupted by small panel motives; the centre with two hexagonal rings; one end trimmed with a very elaborate lattice and tassel fringe, the other end with fine tassel.

239—Beaded Porte-monnaie *French, Late XVIII Century*

Stocking-shape; one end with panels of ivory enriched with palmettes of minute cut-steel beads having grounds of green and deep yellow; the other end with stripes of deep green, ivory and minute cut-steel beads; two finely faceted rings at centre; one end trimmed with a most elaborate valanced and tasseled fringe, the other with a small tassel.

240—Beaded Porte-monnaie *French, Late XVIII Century*

Stocking-shape; Nile-green; worked at one end with fine S scrollings in minute cut-steel beads; the other with floral chevroned motives; faceted rings at centre; one end trimmed with a fine latticed fringe, the other with tassels similarly wrought to the fringe.

241—Silver Embroidered Green Pence Bag

French, Late XVI Century

Circular, with draw cord at crown; enriched in raised silver with fleur-de-lys motives set in series.

242—Gold Embroidered Velvet Pocket-book

French, XVII Century

25.— Oblong, with flap covered in ruby-crimson velvet; enriched with trailings of leaves as borders and blazoned with central coroneted coat of arms displaying rosettes, rampant lions and double-displayed eagle.

243—Large Velvet Hand Bag *Italian, XVII Century*

15.— Lustrous deep crimson velvet trimmed with gold galloon and enriched with cardinal's coat of arms in appliqué embroidery. Arranged with draw cords at top, having large tassels.

244—Amethyst Necklace

55.— Consisting of thirty-one globular and graduated beads of clear amethyst. Small engraved hexagonal gold clasp.

Total length, 36 inches.

245—Beautiful Lapis-lazuli Necklace

90.— Composed of eighty-four perfectly matched globular beads in a beautiful mottled blue of various tonalities. A rare specimen.

Total length, 40 inches.

RUSSIAN GOLD-EMBROIDERED CAPS, MITRES AND AMICES TAPESTRY AND NEEDLEWORK CUSHIONS

246—Two Embroidered Caps *Russian, XVIII Century*

10.— (a) Crown only of crimson velvet, finely embroidered with floral scrollings in gold and silver threads. (b) Hood-shape, of black and yellow brocade; trimmed with paneling of embroidered open gold lace.

247—Two Gold-embroidered Velvet Hoods

Russian, Early XVIII Century

25.— Crimson velvet, lavishly enriched in solid threads of gold, with double-displayed eagle and scrollings, the back with deep band of florally patterned gold galloon; on the other embroidery, studded with mock jewels.

248—Two Gold-embroidered Caps *Russian, XVIII Century*

(A) With leaf-gadrooned crown solidly woven in gold threads; rim with valance of shell motives and rustications under. (B) Solidly embroidered in gold and silver threads with floral and fruit scrollings; the front trimmed with silver and gold wave-patterned floral galloon.

249—Two Gold-embroidered Caps *Russian, XVIII Century*

Crimson damask, embroidered in gold and silver threads with pomegranate scrollings, studded with mock jewels; the other trimmed with gold galloon, slight variation in pattern.

250—Two Gold-embroidered Caps *Russian, XVIII Century*

(A) Red velvet crown, embroidered with displayed eagle and scrollings; the front of band with angular scrollings set with beads and mock pearls; trimmed with gold galloon. (B) Saint's headdress cap of apricot velvet embroidered in gold and silver threads with floral scrollings; flounce at back of mother-of-pearl and other beads. (Needs restoration.)

251—Two Caps *Russian, XVIII Century*

(A) Skull-shape, of tan velvet printed in black with medallions of Biblical subjects. (B) Solidly wrought in gray silver with tulip scrollings.

252—Two Round Caps *Russian, Early XVIII Century*

Rich crimson velvet, one embroidered in gold threads and the other in silver threads with floral scrollings; the silver one with double-displayed eagle, animals and flowers.

253—Dainty Lacquer Spectacle Étui *French, Directoire Period*

Flat tapering case, with hinged arched top. Charmingly decorated on obverse with group of two ladies and a gentleman playing checkers. The reverse displays a large platter supported by an eagle and bearing various fruits. The hinged cover has two scrolls with the inscription "Souvenir d' Amitié." Executed in soft pastel colors on translucent green fish-roe crackle grounds.

Length, 5 inches.

254—Two Gold-embroidered Caps *Russian, XVIII Century*

15.—

(A) With crown, solidly enriched with fruit scrollings in gold and silver threads; the front trimmed with gold galloons and pomegranate side panels. (B) Drap d'or brocade, embroidered with paillette scrollings of flowers in gold threads; the rim trimmed with fan-patterned gold galloon.

255—Two Gold-embroidered Amices

30.—

Rich green velvet adorned with appliqué medallion and Gothic floral scrollings; banded scrolled border. Medallions occupied by symbols.

Length, 22½ inches; width, 10½ inches.

pass

256—Two Gold-embroidered Mitres *Russian, XVIII Century*

—

(A) Arch-shaped, the front trimmed with chevron patterned gold galloon; the back of drap d'or floral brocade. (B) With gold galloon front and small embroidered triangular floral pattern; the back of crimson velvet trimmed with lace.

257—Gold-embroidered Crimson Velvet Cape

Roman, Early XVIII Century

17.50

Horseshoe shape, padded with radiating gadroons, enriched with scrollings of flowers solidly woven in gold threads and paillettes.

pass

258—Two Gold-embroidered Hats *Russian, XVIII Century*

—

(A) Flat hat, lavishly embroidered in gold threads with double eagle and scrollings, on crimson velvet; trimmed with gold galloon. (B) Embroidered and solidly worked silver threads on crown with floral scrollings and paillettes; the rim enriched with fan-patterned gold lace on old ivory silk.

259—Jardinière Velvet Bag *French, Late XVII Century*

15.—

Oblong, with gold galloon handle, woven in deep greens, ivories, crimsons and yellows with floral scrollings; trimmed with gold lace. (Needs restoration.)

260—Needlework Cushion *French, Late XVII Century*

55.—

Square; displaying a basket filled with loose flowers which ramify the field; executed in petit- and gros-point needlework in very mellow colors on tawny-brown grounds.

261—Italian Needlepoint Cushion *XVII Century*

60.— Circular. Central rayed medallion and enclosed square trimmed in gold galloon. Border and underside of crimson damask.

262—Needlepoint Cushion *French, Early XVIII Century*

45.— Semicircular. Floral spray on tawny-black ground in gros- and petit-point bordered by crimson damask and gold galloon, with tassels.

263—Pair Needlework Cushions *XVII Century*

90.— Vertical panel of flowered gros-point. Appliqué in floral pattern, in silk and gold upon crimson brocade border; trimming of gold galloon. Crimson brocade back.

Length, 37 inches.

264—Pair Needlework Cushions *XVII Century*

80.— Oblong with rounded corners. Central panel in gros-point displaying conventionalized flower in Delft blues. Ends embroidered with silk and gold threads on cream ground. Trimmed with gold galloon and tassels. Back of cream silk.

Length, 37 inches.

265—Needlepoint Cushion *French, Late XVII Century*

30.— Oblong, with rounded corners. Gros-point scrollings in soft tans and greens on brown ground, with gold galloon and tassels.

266—Silk Needlework Cushion *French, Early XVIII Century*

35.— Circular. Centre patterned in floral and ribbon forms in pastel colors, bordered by deep yellow brocade trimmed with gold galloon and silk rosebuds.

267—Tapestry Cushion *XVII Century*

35.— Oblong. Floral tapestry panel, with bands of silver galloon, crimson brocade and tassels.

Length, 37 inches.

268—Brussels Tapestry Cushion *XVII Century*

85.— Oblong with rounded corners. Central tapestry panel picturing château and garden flanked by tapestry bands displaying caryatids. Rich outer ground of appliqué in metal threads of fine pattern upon crimson brocade ground. Bell-shaped silk tassels with metal fringe.

269—Tapestry Cushion *XVII Century*

45.— Oblong. Tapestry panel developing flowers and fruit in browns, tans and greens, bordered by brocatelle in similar colors, trimmed with gold galloon.

270—Two Embroidered Crimson Velvet Cushions *Spanish Renaissance*

70.— Mulberry-crimson showing the impress of previous embroidery; enriched in appliqué with yellow and ivory silk with cruciform and scrolled medallion to centre and Gothic leaf scroll border. (Need slight restoration.)

Length, 31 inches; width, 22 inches.

271—Two Embroidered Crimson Velvet Cushions *Spanish Renaissance*

70.— Similar to preceding. (Need restoration.)

272—Two Embroidered Crimson Velvet Cushions *Spanish Renaissance*

60.— Similar to preceding.

NEEDLEWORK AND TAPESTRY PICTURES AND PANELS BORDERS, LAMBREQUINS, COVERS AND COVERLETS

273—Needlework Picture *Empire Period*

30.— Venus and Adonis. Before a woodland background the lovers are seated, and reclining near them is a hound lapping at a brook and two cupidons bringing flowers. Executed in pastel colors with velvet stitch; the cupidons, limbs and heads of figures formed by a colored print after David.

Height, 11¾ inches; length, 17 inches.

274—Needlework Panel *Henri II Period*

A court belle is seated in the embrasure of a lattice window; a jardinière of flowers is at her left and she holds up in her right hand a large carnation. Fine petit-point executed in mellow greens, blues, black, pinks and yellows. Oblong, finished with gold galloon edging.

Height, 16 *inches; width,* 11¼ *inches.*

275—Needlework Picture *French, XVIII Century*

THE GOOD SAMARITAN. In the foreground, clad in a blue vestment, lies an injured man; beyond him is an ass, lion and woodland; at left is the bearded and venerable figure of The Good Samaritan, his ass seen close at his feet. Executed in mellow pastel colors; heads and portions of body painted in silk.

Height, 14 *inches; length,* 19 *inches.*

276—Needlework and Painted Picture *Empire Period*

A little girl holding a tome in her hand stands in a garden, her left arm resting on a pedestal surmounted by a vase of flowers. At left a bridge is seen spanning a stream. Executed in pastel colors with velvet stitch; the sky and figure painted on silk.

Heigt, 16¾ *inches; width,* 13½ *inches.*

277—Needlework Picture *French, XVIII Century*

ELIJAH FED BY THE RAVENS. The Prophet is seated before the trunk of a huge tree in a mountainous landscape holding up his left hand in blessing at the approach of three ravens which appear in the sky at right. Executed in mellow greens, browns and a fine note of crimson in the robe of the Prophet; the head, hands, foot and sky painted on silk.

Height, 14 *inches; length,* 19 *inches.*

278—Gold Needlepainted Chalice Cover

French, Early XVII Century

Rich, deep yellow-green silk displaying central group of The Holy Family and Our Lord seated in Majesty with The Holy Spirit descending upon them. Rich border of tulips, carnations and other flowers. Executed in pastel colors and gold threads; finished with original Vandyck gold lace border. (Lace needs restoration.)

Height, 21½ *inches; length,* 23 *inches.*

279—Small Tapestry Fragment *Flemish, XVII Century*

Depicting the head, shoulders and arm of a putto. Also, leafage, scrolls and blossoms. Composed of pieced fragments.

30.—

Height, 27½ inches; width, 16½ inches.

280—Small Tapestry Panel *Flemish, XVII Century*

allegory of vintage. Depicting a seated Bacchant holding a shallow bowl in each of his widespread hands. In the upper corner two coroneted lion-heads, draperies and fruit festoons; in the lower corners a few wine kegs are partly visible. Woven in reds, tans, blues, green and ivory.

—

Height, 20½ inches; length, 25 inches.

281—Needlework Green Panel *XVII Century*

Arched oblong; vertically divided into three panels parted by beribboned double stave motives; the panels embellished with fine floral scrollings and flowers in vases. Executed in rich colors on tawny-black backgrounds.

35.—

Height, 26½ inches; length, 32½ inches.

282—Two Gothic Velvet Panels *Italian, Early XVI Century*

Very beautiful rose-crimson double-piled velvet, woven with coroneted scrollings and lobed stellate motives.

120.—

Height, 27 inches; width, 23 inches.

283—Renaissance Tapestry Panel

Brussels, Late XVI Century

vanity and father time. Within an oval medallion, a symbolic figure of Vanity appears in the foreground of a wooded landscape, Father Time hovering above her. Border of fleur-de-lys motives at foot; at crown two bracketed vases flanking two curious animals. Woven in fine blues, crimsons, tans, yellows and ivories. Framed.

75.—

Height, 32½ inches; width, 31¼ inches.

284—Lengths of Medicean Brocatelle *XVII Century*

55.— Woven in rich rose-crimson, with small repeating pattern of pendent floral motives enclosing scrollings of leaves occasionally having pomegranate motives within them and at foot an inflo-retted small bouquet, on golden-yellow ground.

Approximately 26½ yards; width, 24 inches.

Note: It is very unusual to get brocatelle that has such a short repeating pattern; this makes these lengths adaptable to any purpose they may be put to. Some of the lengths are joined and are not always intact, but the measurement covers this. The shaped valance is also included in the measurement.

285—Needlework Border *French, Late XVI Century*

85.— Episodes in the life of our lord. Divided into six unequal panels; the scenes depicted are, "The Annunciation," in two; "The Meeting of the Marys"; "The Slaying of the First-Born"; "The Flight to Egypt," and "The Presentation in the Temple." In beautiful petit-point worked in rich, harmonious colors of the most unusual character for this early needlework.

Height, 1 foot 1½ inch; length, 6 feet 5 inches.

286—Velvet and Green Damask Cover

Italian, Early XVII Century

30.— Large central panel of two-toned field-green damask, woven with coroneted banded ogivals occupied by highly conventionalized bouquets centred with pomegranate and fleur-de-lys motives. Finished at ends with narrow panels of rich green velvet; trimmed with fringe and ivory silk galloon.

Height, 2 feet 3 inches; length, 5 feet 3 inches.

287—Silver Needlework Panel *French, XVII Century*

00.— Within a scrolled oval medallion at centre is a group of four saintly personages. Executed in long and short stitch in rich colors. The medallion is surrounded by broad arabesque scrollings which ramify the field and emit trailing branches of flowers and grapes. At crown are two flanking vases of flowers and birds; executed in mellow pastel colors on fine ivory grounds in gros-point. Mounted on panel.

Height, 3 feet; length, 6 feet 7 inches.

288—Aubusson Bergère Tapisserie

Displaying shepherdess with distaff against landscape, including sky, foliage, animals, and distant castle, in browns, tan and crimson. Narrow brown border.

+10.—

289—Crimson Damask Coverlet *French, Louis XIII Period*

Lustrous two-toned rose-crimson damask, woven with beautiful, scrolled, infloretted palmette motives pendented from series of S-scrollings. Finished with a ruffle of same damask; trimmed with corded edge in green.

65.—

8 feet 7 inches by 7 feet 5 inches.

290—Gold- and Silver-embroidered Saddle Housing *Bokhara, XVII Century*

Fan-shape; upper panel of fluctuating crimson velvet in the form of a lobed and scrolled oval medallion; lower panel solidly wrought with very beautifully scrolled silver pomegranate and leaf motives. Hatched background of gold threads; trimmed with silver gallon and ivory fringe.

95.—

Length, 52 inches; width, 66 inches.

Pair

291—Two Needlework Lambrequins *French, Louis XIV Period*

Rich rose-crimson field, with scalloped foot in petit-point displaying fine scrollings in old-wine color and soft, light red ground, of very varied and infloretted acanthus leaves in variable colors.

—

Lengths, 6 feet 9½ inches; 6 feet 4 inches; depths, 20 inches.

11

292—Three Needlework Lambrequins *French, Louis XIV Period*

Similar to preceding; with variable colors in the scrollings and without scalloped foot; one considerably pieced and needs restoration.

—

Lengths, 10 feet 1 inch, 9 feet 9 inches; 4 feet 5 inches; depths, 1 foot 7 inches, 1 foot 6½ inches.

293—Crimson and Golden-yellow Brocatelle Lambrequin *French, Louis XIV Period*

Lustrous rose-crimson field, woven in very unusual stitches with three festooned ornate vases parted by sprays of large flowers in golden-yellow tones. Trimmed with tasseled yellow silk fringe.

30.—

Length, 7 feet 8 inches; depth, 2 feet 4½ inches.

294—Needlework Panel *French, XVIII Century*

THE ADORATION. In an irregularly scrolled panel about centre, the Holy Virgin and St. Francis are seen before the Holy Father and Our Lord seated in majesty above. The field is ramified by interesting scrollings occupied by vines of flowers; the medallion executed in fine petit-point with its surrounding border and the field in close gros-point. The flowers are mainly in crimson with green leafage; the scrollings in yellow and brown on an old gray-ivory ground. Trimmed with crimson fringe. (Galloon trimming imperfect.)

Note: Dated near right border, 1714.

295—Needlework Panel *French, Early XVII Century*

THE ANNUNCIATION. Within a central oval medallion, the Holy Virgin is seen kneeling at a prie-Dieu, her head turned to receive the message of the angel appearing in the clouds and holding a branch of lilies in her hand. The surrounding field of deep blue bears broad strap arabesqued scrollings and large clusters of fine fruit; finished with broad ivory border of further fruit and cartouche corners. The medallion is of fine petit-point and the remainder of closely worked gros-point. Executed in fine blues, browns, deep pinks, yellows, greens and touched slightly in the medallion with crimson.

Height, 5 feet 2 inches; length, 6 feet 9 inches.

296—Needlework Panel *French, XVII Century*

THE SUPPER AT EMMAUS. Within a scrolled medallion at centre, Our Lord is seen with the two disciples seated at supper under a festooned and columned canopy. Above the medallion is a coronet, flanking it are strapped arabesqued scrollings forming medallions occupied by two different monograms; these scrollings are enriched with sprays of flowers on black grounds. Executed in pinks, crimsons, greens, yellows of a mellow tone and grays; the medallion of figures is worked in fine petit-point; the flanking field is of close gros-point.

Height, 2 feet 5 inches; length, 6 feet 1 inch.

297—Renaissance Tapestry *Flemish, XVI Century*

360.—

Boar hunting. In a wooded landscape at left are two royal personages promenading; beyond them at left is an equestrian huntsman and an attendant, a boar and some hounds struggling about centre of foreground. Woven in old reds, blues, greens, yellows, ivories and tans. Border of clustered fruit, flowers with arabesques at crown showing partial figures. Executed in the colors of the field.

Height, 5 feet 4 inches; length, 7 feet 4 inches.

Note: The borders have been added and have been cut to suit the panel.

298—Felletin Tapestry *French, Early XVI Century*

380.—

In the foreground of a romantic landscape occasionally occupied by flowers and châteaux; in the distance two quaint rabbits are seen before a small pool. Large trees bearing fruit rise at right and left. Woven in greens, blues, deep tans, yellows and ivories. Top border only bearing at centre a helmed cognizance flanked by cornucopias of flowers in the colors of the field.

Height, 6 feet 2 inches; width, 4 feet 2 inches.

299—Verdure Tapestry *Flemish, XVII Century*

190.—

A gnarled oak tree rises in the immediate foreground and develops close heavy foliage; on the trunk near the foot is a quaint squirrel, his head turned looking at a grotesque object behind him; above are two birds. Woven in deep, rich greens, blues, browns, tans and ivories; finished with borders of blue and yellow.

Height, 7 feet 1 inch; width, 2 feet 4 inches.

300—Needlework Panel *Louis XV Period*

f50.-

The field of point d'Hongroise in Havana brown; enriched with detached petit-point figures, in Chinese garb, chimerae, birds, flowers and fruit of rich and varied hues amid leaves and rocailles. Surrounded by a very beautiful petit-point medallion border, scrolled with flowers bearing birds and animals. The medallions depict landscapes and animals illustrating Aesop's Fables; on cream backgrounds. Finished with fine soft apricot velvet outer border and deep silver galloon fringe. The border after a cartoon by Jean Berain.

Height, 7 feet 6 inches; width, 4 feet 11 inches.

FRENCH AND FLEMISH FURNITURE OF THE XVII AND XVIII CENTURIES

301—Hispano-moresque Lustred Plaque *XVI Century*

5.— Flaring molded marli, enriched in copper reflet with olive motives amidst scrollings. Bossed stellate centre surrounded by a mock arabic inscription. (Restored.)

Diameter, 12½ inches.

302—Cuivre Doré Plaque *French, XVII Period*

10.— Molded oblong, occupied by a figure of the magdalene in low relief. In black frame.

Height, 4 inches; width, 2⅞ inches.

303—Chiseled Cuivre Doré Clock *French, XVIII Century*

75.— Rectangular case arched at crown, supporting an open gallery having vase terminals and an incurved dome enriched with garlands of leaves and flowers, surmounted by a rosetted panel and serpent bail handles. The body enriched with spray of oak leaves and acorns, pearl molding at crown and large rosettes at sides; on button feet.

304—Child's Oak Tapestry Armchair *Italian, XVII Century*

5.— Rectangular back with scrolled splat, turned arms and legs. Arm rests and seat covered in tapestry developing flowers and foliage in browns, greens, and tan with red; bordered with crimson velours.

305—Two Walnut Tapestry Sgabelli

10.— Scrolled supports, one with floral ornament, and back. Octagonal seat covered with verdure tapestry, studded with brass nails.

306—Walnut Tapestry Sgabello

25.— Similar to preceding.

307—Walnut Tapestry Sgabello

25.— Similar to preceding, but more elaborately scrolled.

308—Two Small Oak Tapestry Chairs *Flemish, XVII Century*

High back and seat covered with tapestry in brown, green and deep blue displaying animal and geometric forms amid foliage. Front legs turned, plain H-stretcher. Varying slightly in proportions and one having turned frontal stretcher.

80.—

309—Two Small Oak Tapestry Chairs *Flemish, XVII Century*

Similar to preceding. Varying in height and lower frame work.

100.—

310—Two Small Oak Tapestry Chairs *Flemish, XVII Century*

Similar to preceding, but with cruciform motive in tapestry. Slight variance in proportion and H-stretcher.

100.—

311—Two Needlework Laqué Armchairs *Louis XVI Period*

Molded cartouche-shaped back, arm-pads to scrolling arms and seat, covered in beautiful golden-toned needlework developing large scrollings of fantastic flowers in gros-point; the back with Chinese figure in petit-point. Supported on cabriole legs, enriched with small bouquets of flowers similar to centre of back, finished in old French gray.

580.—

(*Companions to following.*)

312—Two Needlework Laqué Armchairs *Louis XVI Period*

Similar to preceding.

580.—

313—Striking Brass Table Clock

Peter Sieben Haus, Nuremberg, 1654

Square molded body, with annular silver dial; the sides with oval blazed panels; scrolled mask feet; two bells under for striking the hours and the quarter hours. Engraved on under movement "Peter Sieben Haus, MDCLIV."

Width, 6 *inches.*

60.—

314—Two Forged Iron Andirons *French, XVII Century*

Expanding square shaft, with two chiseled frontal hooks and very different basket tops; on arched scrolled feet. (One top needs restoration.)

Height, 26¾ *inches.*

20.—

315—Two Forged Iron Wall Torchères

Florentine, XVII Century

Leaf-scrolled cartouche back, with massive S-scrolled arm. Enriched with acanthus leaves, sprays of open flowers and open coroneted bobêche having long pricket.

Height, 39½ *inches; extension,* 21 *inches.*

316—Pair Forged Iron Torchères

Four double-scrolled feet curving into clustered support for shaft which emits nine gracefully curved branches with cupped bobêches.

317—Pair Hanging Cabinets *Italian, Early XIX Century*

Rectangular. Repoussé iron doors, inscribed and displaying respectively, Ulysses and Penelope against classic background, within ribbon-swathed laurel frame. Narrow bronze cabinet with three shelves.

Height, 25½ *inches; width,* 16 *inches.*

318—Walnut Candle-stand *French, XVII Century*

Sunk molded circular top; supported on a baluster shaft and molded wide circular base, having three large button-shaped feet.

Height, 32 *inches; diameter,* 19 *inches.*

319—Needlework Table *French, XVIII Century*

Octagonal top, covered in gros-point displaying a large infloretted rosette amidst scrollings; trimmed with brass nails. Supported on central balustered shaft. Enriched with leaves and having spiraled cruciform feet terminating in vases; the frame finished in black and of a slightly later period. Three small pendants to top missing.

Height, 32½ *inches; diameter,* 19 *inches.*

320—Walnut Tapestry Sgabello

Carved with lily device. Shield-shaped back and seat, the latter upholstered in verdure tapestry.

321—Pair Walnut Tapestry Peasant Chairs

80.— Interlacing ribbon back. Wedge-shaped seat upholstered in verdure tapestry. Octagonal spreading spindle legs.

322—Pair Small Oak Tapestry Chairs *Flemish, XVII Century*

90.— High back and seat covered with tapestry in browns, greens and deep blue, developing jardinières, fruit and foliage. Front legs turned, grooved frontal and H-stretcher.

323—Three Tapestry Walnut Chairs *French, XVII Century*

120.— Central panel and oblong back and seat covered in very beautiful early Aubusson tapestry displaying clusters of beautiful flowers on tawny-brown grounds. Finished with borders of crimson velvet, studded with brass nails. On balustered legs having high frontal and H-stretchers.

324—Carved Walnut Chair *French Renaissance Period*

30.— Cartouche back, with two hand-holes formed by the mouths of two satyr-masks which are flanked by scrolled dolphin-heads and surmounted by a winged head of a cupidon. Shell and gadroon enriched shaped seat; supported on scrolled gadrooned legs terminating in claw feet and having a frontal medallioned stretcher.

325—Two Needlework Chair Seats *French, XVII Century*

20.— One executed in gros-point; the other in fine petit-point; in mellow colors on black grounds. (Need restoration.)

326—Tapestry Carved Walnut Chair

Florentine, Late XVI Century

60.— Open back, with expanding supports terminating in leaf scrollings. Large pierced stretcher in form of a scrolled fleur-de-lys motive. Seat covered in Flemish tapestry of the period developing sprays of flowers on deep blue ground; trimmed with closely placed brass nails. On square legs having open apron and frontal stretcher recalling the splat of the back.

327—Tapestry Carved Walnut Chair

Florentine, Late XVI Century

35.— Similar to preceding, except the back splat and stretcher are simpler in form.

328—Six Needlework Walnut Chairs

French, Late XVII Century

30.— Oblong back and seat covered in gros- and petit-point, displaying figures of musicians in the backs with surrounding quaint scrollings, on black grounds, studded with brass nails. Supported on balustered legs having frontal and H-stretchers.

329—Mahogany Work Table *French, XVIII Century*

5.— Elongated, octagonal tray top, with small drawer slung under opening to both back and front; on scrolled ends having flaring feet and two tray stretchers similar in form to top; the top and stretchers finished with brass.

Height, 27¼ inches; width, 21½ inches.

330—Carved Walnut Tapestry Sgabello

Italian, Early XVII Century

.— Elongated wedge-shaped back, curved in high relief with scrolling border, foliage and cartouche enclosing coat of arms; massive base panel similarly carved. Seat upholstered in Flemish tapestry showing swan amid foliage.

331—Walnut Tapestry Chair *Flemish, XVII Century*

?.— High back and seat displaying male figures and mascarons amid foliage, fruit and flowers. Seat bordered in crimson velours. Turned legs and stretchers.

332—Two Tapestry Oak Chairs *French, Late XVI Century*

?.— Oblong back and seat, covered in mellow-toned floral Aubusson tapestry; finished with borders of old-green velours; trimmed with brass nails. Molded seat with apron and chamfered square legs having baluster frontal and molded H-stretchers.

333—Tapestry Carved and Inlaid Walnut Chair

Tuscan, Late XVI Century

?.— High, open back, with supports, inlaid with scrollings and having scrolled terminals. Two deeply scrolled cross splats having oblong panels displaying demi-figures and scrollings. Molded seat covered in Flemish tapestry of the period displaying clusters of fruit amidst foliage. Supported on square legs similarly inlaid to back supports and having a valanced and frontal stretcher similar to cross splat of back.

334—Oak Tapestry Peasant Chair

25.—

Scrolled back pierced in heart device. Wedge-shaped seat covered with verdure tapestry and studded with brass nails. Spreading spindle legs.

335—Oak Tapestry Peasant Chair

25.—

Similar to preceding, but varying in size and decoration.

336—Adjustable Walnut Wing Armchair *Louis XII Period*

80.—

High arched oblong back, with small wings, straight pads to arms and seat covered in Medicean brocatelle, woven in crimson with large scrolled floral and fruit motives on golden-yellow grounds. Trimmed with brass nails. Baluster arm supports and legs; molded H-stretcher, the back hinged and adjustable on two scrolled forged iron brackets; the front of arms have slides terminating in shell motives for a book rest.

337—Needlework Walnut Settee *French, XVII Century*

300.—

Flaring oblong back and seat covered in gros- and petit-point, back developing three leaf-scrolled medallions occupied by a river-guard satyr and a hound; the seat with jardinière of flowers and scrollings of leaves. Executed in rich crimsons, blues, greens and yellows on deep rich black background. Supported on balustered legs having frontal and double H-stretchers.

Height, 34 inches; length, 47½ inches.

338—Needlework Walnut Settee *French, XVII Century*

340.—

Similar to preceding, except the back has an interesting panel displaying the plight of "Daphne from Apollo."

339—Two Aubusson Tapestry Walnut Chairs *French, XVII Century*

60.—

Oblong back and seat, with panels of floral Aubusson tapestry in very mellow colors; finished with borders of old-green velours; trimmed with brass nails. On balustered legs having frontal and molded H-stretcher.

340

340—Sculptured Ebony Bas-relief *Henri II Period*

In the columned terrace of a palace seated enthroned on a dais at right is a queenly personage; before her stands a damsel pleading her cause, a warrior beside her. The beautiful borders display two nymphs at either side. Supported on small brackets; at crown and foot fine cartouched cupidons, trophies and festoons of fruit. *Height, 20 inches; length, 21 inches.*

(*Illustrated*)

341—Needlework Carved Walnut Fire-screen

French, XVIII Century

Scroll-molded oblong frame, enriched with sprays of flowers and finely scrolled cross feet. Adjustable panel with valance displaying large peonies in mellow colors on rich resonant back grounds.

Height, 41 inches; width, 27 inches.

342

342—Two Needlework Walnut Banquettes

French Renaissance Period

85.— Oblong seat, displaying a valanced jardinière of flowers set amidst scrollings. Executed in rich, harmonious colors on tawny-black grounds. Faceted tapering balustered legs with X-stretcher, all enriched with rosettes.

Height, 16 *inches; length,* 21½ *inches.*

(*Illustrated*)

343—Two Needlework Walnut Banquettes

French Renaissance Period

200.— Similar to preceding. Slight variation in arrangement of flowers.

344—Child's Needlework Oak Armchair

French Renaissance Period

90.— Oblong back and seat covered in gros-point displaying in mellow tones sprays of trailing flowers; studded with brass nails; open scrolled arms. Supported on balustered legs having molded X-stretcher.

345—Needlework Pear-tree Fire-screen *French, XVIII Century*

60.— Oblong frame, supported on arch cross feet. Adjustable panel of gros-point developing in very mellow colors the demi-figure of a satyr supporting a large basket of flowers; on unusual old-mulberry grounds.

Height, 32 *inches; width,* 15 *inches.*

346—Miniature Mahogany Sofa Upholstered in XVII Century Flemish Tapestry

30.— Tapestry, in greens and browns, displaying squirrel amid foliage and fruit.

Length, 39½ inches; height, 27½ inches.

347—Renaissance Tapestry Walnut Chair

French, Late XVI Century

30.— Oblong back and seat, covered in finely woven Brussels tapestry, the back developing the figure of a warrior; the seat displaying clusters of fruit and flowers; woven in very mellow pastel colors with a fine green predominating. Finished at sides with old-green velours; trimmed with brass nails. Supported on baluster legs having frontal and H-stretchers.

348—Two Tapestry Carved Walnut Inlaid Chairs

Umbrian, Late XVI Century

90.— Open back with straight supports terminating in finely scrolled terminals; two cross splats having oblong central panels inlaid with scrollings and demi-nymphs; the panels surrounded by deep leaf and volute scrollings. Molded seat covered in Aubusson tapestry developing bouquet of flowers in pastel colors on tawny-black grounds; finished with side borders of old-green velvet; trimmed with brass nails. On straight legs enriched with inlaid scrollings, apron and lower stretcher, similarly adorned to the splats of back.

349—Tapestry Walnut Chair *Piedmontese, Late XVI Century*

25.— Scrolled pear-shape back, with half-shaped hand-hole. Lozenge-shaped walnut seat covered in Flemish tapestry of the period developing foliage in very beautiful sapphire-blues and ivories. Supported on tapering, flaring legs.

350—Tapestry Walnut Chair *Piedmontese, Late XVI Century*

25.— Similar to preceding; the back with upper scrolled circular medallion.

351—Tapestry Walnut Chair *Piedmontese, Late XVI Century*

Similar to preceding; the back somewhat simpler in form.

25.—

352—Tapestry Walnut Chair *Piedmontese, Late XVI Century*

20.—

Similar to preceding; scroll arched back with oval hand-hole and inscription of later period. Shaped seat covered in Flemish tapestry of the period, developing foliage in very beautiful sapphire-blue and ivories. Trimmed with brass nails. Supported on flaring, tapering legs.

353—Tapestry Walnut Chair *Piedmontese, Late XVI Century*

20.—

Similar to preceding; the back with a scrolled oval medallion and hand-hole; the seat woven with green as well as the blues.

354—Carved Walnut Chair *Southern French Renaissance Period*

30.—

Cartouche-shaped back, with open scrolled hand-hole at centre flanked by two nymphs' heads and surmounted by shell and leaf scrolled pediment. Initialed G. N. in sunk panel toward lower portion of back. Elongated octagonal walnut seat with sunk circular centre. Supported on expanding molded tripod legs hunched with chevrons similar to those which are on the edge of seat.

355—Tapestry Oak Chair *French, XVII Century*

45.—

Oblong back and seat covered in tapestry, developing in very mellow colors clusters of flowers on tawny-brown grounds. Finished with side borders of dove-green velvet; double-studded with brass nails. Supported on balustered legs having frontal and H-stretchers.

356—Small Mahogany Carved Dressing Table
French, Late XVIII Century

80.—

Rectangular cabinet, back fitted with two drawers and oblong mirror; supported on faceted shafts; enriched with laurel motives, bowknot and rosette. Galleried top with outset corners; the frieze fitted with molded drawer lined with old-crimson cloth and fitted with innumerable toilet and sewing implements in silver and porcelain. Supported on square tapering legs. Trimmed with brass nails, escutcheon and square toes.

Height, 45½ inches; width, 26½ inches.

357

357—Renaissance Tapestry Walnut State Chair

French, XVII Century

Oblong back and seat, covered with fine verdure tapestry, the back occupied by the figures of two hares; the seat with large perched bird and fruit, woven in mellow greens, pinks, browns and blues on golden-yellow grounds. Trimmed with brass nails. Open scrolled arms supported on balustered legs having H-stretcher.

(*Illlustrated*)

358—Carved Walnut Chair *French Renaissance Period*

Interesting open back with scrolled crowning, rail centred with a satyr-mask. Supported on two vase-like, slightly flaring splats; leaf and rosette enriched shape molded seat, supported on gadrooned flaring legs terminating with a further satyr-mask.

359—Inlaid Kingwood Commode Mounted in Cuivre Doré

Louis XIV Period

165.—

Finely serpentined ends and front, fitted with two drawers and two long drawers below. Supported on scrolled feet richly mounted in *cuivre doré* with rosetted balustered bail handles, escutcheons, nymphs' heads, shoulder appliqués, scrolled toes and centre shell motive appliqué to apron. Molded and shaped rouge-royale marble top. *Height, 32½ inches; length, 52 inches.*

360—Child's Carved Gilded and Laqué Rolling-chair

Venetian, Early XVIII Century

35.—

Sloping back supports, enriched with husk motives and two large lavender silk tassels; cross splat formed of a rosetted oval medallion scrolled with leaves, the medallion occupied by the figure of a cupidon in Vernis Martin; arms sloping to cupidon-heads at front. Supported on legs having further cupidon heads and husks and open-side panels of scrollings. Molded plinth covered in purple velvet set on four brass rollers. Seat, small lower back, sides and arms covered in pink Venetian floral damask.

361—Tapestry Carved Walnut Chair

Piedmontese, Late XVI Century

45.—

Open back, with straight supports terminating in finely scrolled finials. Two unequal scrolled cross splats centred with oblong inlaid panels; the upper having a stellate cognizance of the Marti family. Molded seat covered in Aubusson tapestry developing clusters of fruit and flowers in mellow colors on tawny-black grounds; finished with side borders of old-green velvet velours; trimmed with brass nails. On straight legs having central stretcher and upper and lower aprons similarly scrolled and inlaid to splat of back.

362—Small Mahogany Writing Table

French, Late XVIII Century

25.—

Molded oblong back, with round corners and small moveable half-statuary marble panel; fitted with molded rail at the back; fitted at one end with a *cuivre doré* candle socket and at the other with a small inkwell. Frieze fitted with small drawer and at both ends with leather-lined writing slides. Supported on fluted tapering legs having incurved shelf-stretcher. (Marble needs slight restoration.) *Height, 31½ inches; width, 22½ inches.*

363—Aubusson Tapestry Walnut Chair

50.— Oblong back, and panel and molded seat, covered with Aubusson tapestry displaying clusters of fine flowers woven in pastel colors on tawny-brown grounds. Finished with borders of old-crimson velours. Trimmed with brass nails. Supported on cup baluster legs having frontal and H-stretchers.

364—Large Walnut Needlework Chair *Flemish, XVII Century*

75.— High arched, slanting back and seat covered in gros-point in tans, blue, green and crimson on resonant black ground developing rich scrollings with flowers and foliage in symmetrical composition flanking vertical vase form. Turned balustered legs and front and H-stretcher. Scrolled arms elongated to support slant of back.

365—Adjustable Brocatelle State Chair *Louis XII Period*

55.— Oblong back, straight open arms and seat covered in Medicean brocatelle developing large medallion of infloretted flowers in crimsons on golden-yellow grounds; trimmed with brass nails. The back hinged and having two adjustable forged iron ratchets. Supported on balustered legs having faceted frontal and H-stretchers.

366—Carved Walnut Chair *French Renaissance Period*

20.— Scrolled cartouche back, having central hand-hole and satyr-mask at crown and foot; leaf and rosette enriched, shaped, molded seat. Supported on scrolled gadrooned legs terminating in claw feet, having frontal medallioned stretcher.

367—Five Savonnerie Velvet Walnut Chairs

French, XVIII Century

10.— Oblong back and seat, paneled Savonnerie velvet displaying clusters of crimson and lavender roses on ivory grounds. Finished with borders of old green velours; trimmed with brass nails. Molded walnut seat, apron, baluster legs, H- and frontal stretchers.

368—Renaissance Tapestry Walnut Settee

Flemish, Late XVI Century

275.—

Slightly serpentined oblong back and seat, covered in very finely woven Flemish late XVI Century tapestry, displaying in the back a large winged and floral festooned cartouche in rich, harmonious colors on beautiful sapphire-blue grounds; the seats with similar flowers garlanded with fruit on similar blue grounds; trimmed with brass nails. Supported on husk and leaf-enriched cabriole legs and two double U-stretchers. The frame apparently of a later period.

Height, 35 inches; length, 47 inches.

369—Needlework Threefold Screen

French Renaissance Period

350.—

Oblong folds, centre displaying canopied and arabesqued medallion occupied by phoenix, further birds and hounds in petit-point surrounded by gros-point scrollings of acanthus leaves and flowers; the two side panels with similar scrollings and across foot of each panel are further small panels of scrollings. Executed in fine, rich crimsons, sapphire-blues, yellows, greens and ivories on tawny-brown grounds; the back covered in floral crimson damask.

Heigt, 4 feet 11½ inches; length, 5 feet.

370—Ebony Library Table Mounted in Cuivre Doré

French, Early XVIII Century

130.—

Oblong top, with round corners, lined in brown leatherette; frieze fitted with recessed central and two flanking drawers and mock drawers at back. Supported on cabriole legs. Mounted in *cuivre doré* with husk molding to top. Scrolled loop handles, escutcheons, corner appliqués and finely scrolled leaves continuing into cartouche feet. (Needs restoration.)

Height, 30 inches; length, 57½ inches.

371—Aubusson Tapestry Walnut Chair *Louis XII Period*

35.—

Oblong back and seat, covered in Aubusson tapestry displaying garland of fruit and flowers in very mellow colors on tawny-brown grounds. Finished with flanking borders of old-green velours, studded with brass nails. Supported on balustered legs having frontal and chamfered H-stretchers.

372—Four Needlework Walnut Chairs *French, XVII Century*

Oblong back and centre panel of seat covered in gros-point developing trailing sprays of tulips, carnations and roses in pastel colors on tawny-black grounds. The molded seats have flanking panels of green velvet studded with brass nails. Supported on balustered legs with H-stretcher. Slight variations in sizes and details.

373—Four Needlework Walnut Chairs *French, XVII Century*

Similar to preceding.

374—Three Needlework Walnut Chairs *Louis XII Period*

Oblong back and seat, covered in gros-point, developing scrollings of crimson, blue and lavender flowers on ivory grounds having small floral borders. Trimmed with brass nails. Supported on cup baluster legs having frontal and molded H-stretcher.

375—Tapestry Carved Walnut Chair

Umbrian, Late XVI Century

High open back with inlaid square supports tapering in scrollings; enriched with two deeply scrolled cross splats and apron immediately above seat, the upper two centred with oblong inlaid panels; seat covered in Flemish tapestry displaying spray of flowers in mellow colors on tawny-black grounds. Finished with border of purple velvet; trimmed with brass nails; on square legs having an apron to seat rail and a cross splat similar to those of the back. (Needs slight restoration.)

376—Tapestry Carved Walnut Chair

Umbrian, Late XVI Century

Similar to preceding. Slight variance in detail.

377—Tapestry Carved Walnut Chair

Umbrian, Late XVI Century

Open back with supports; enriched with panels of rusticated leaves and leaf terminals; two scrolled and paneled cross splats. Seat covered in Flemish tapestry displaying vase amidst scrolling leaves. Supported on square legs similarly adorned to supports and having rudimentary claw feet; deeply scrolled valance to seat and frontal stretcher similarly carved to back splats.

378—Two Needlework Carved Walnut Fauteuils

Régence Period

580.—

Molded cartouche-shaped back crested with husk and leaf scrollings, arm pads, open scrolled arms and seat, covered in fine petit- and gross-point; the back with figure of a court beauty surrounded by scrollings; the seat by a large bouquet of flowers and fruit. Executed in rich colors in which blues give a predominating tone.

379—Needlework Carved Walnut State Chair

Louis XIV Period

340.—

Serpentined oblong back and seat, covered in gros- and petit-point; the back developing a canopied oval scrolled medallion occupied by a figure of a court beauty and surrounded by scrollings; the seat with paneled vase of flowers. Executed in rich colors on tawny-tan backgrounds. Open leaf-scrolled arms with scrolled supports and legs, enriched with husks and leafage; scrolled H-stretcher. The frame apparently of a later period.

380—Walnut Needlework Armchair *Flemish, XVII Century*

155.—

High rectangular back and seat covered in gros-point developing symmetrical pattern of flower and leaf forms about vertical axis, in deep crimson, blue, green and tans on resonant black ground. Back fringed at base. Balustered legs with turned frontal and H-stretcher.

381—Tapestry Walnut Settee *French, Early XVII Century*

250.—

Double-serpentined flaring oblong back and seat, covered in contemporary tapestry displaying in the back the figures of two royal lovers, flanked by columnar niches and scrollings of flowers; the seat with the same couple promenading, flanked by vases of fruit and flowers. Executed in beautiful mellow tones of blue, crimson, ivories and green on fine golden-yellow grounds. Supported on balustered legs having highly placed frontal and double H-stretchers.

Height, 35 inches; length, 45½ inches.

(*Illustrated*)

No. 381—Tapestry Walnut Settee (*French, Early XVII Century*)

382—Aubusson Tapestry Settee *French, Early XVII Century*

220.—

Oblong back and seat, covered in Aubusson tapestry of the period developing in very mellow colors in the back a central medallion occupied by birds flanked by two cupidons sitting astride tulip scrollings; the seat with three scrolled medallions occupied by a large gayly plumaged bird at centre and two clusters of fruit, on tawny-brown grounds. Trimmed with brass nails and fringe. On balustered legs having H-molded stretcher.

Height, 35 inches; length, 45 inches.

383—Unusual Needlework Walnut Settee *Louis XII Period*

200.—

Rectangular back and seat, covered in petit-point woven with several differing stitches displaying closely placed scrollings of fruit and spring flowers. Executed in mellow pinks, greens, blues, ivories, yellows and tans on tawny-black grounds. Finished with borders of old-green velours; trimmed with brass nails. Supported on balustered legs having molded H-stretcher.

Height, 35 inches; length, 47 inches.

384—Large Needlework Walnut Canapé *Louis XIII Period*

875.—

Serpentined oblong back; pads to open leaf-scrolled arms and seat, covered in gros- and petit-point needlework developing groups of Chinese mandarin and attendants amidst quaint scrollings of flowers and flying birds. Executed in very rich colors on resonant black backgrounds. Supported on scrolled legs having triple H-stretchers.

Height, 4 feet 3 inches; length, 6 feet 3 inches.

385—Renaissance Tapestry Fourfold Screen *Flemish, Early XVII Century*

350.—

Oblong folds, with upper panels covered in finely woven tapestry, each displaying the figure of a voluminously robed nymph. Executed in fine blues, crimsons, greens, yellows and ivories; finished with borders and floral panels of floral crimson damask; studded with brass nails; the back covered with similar damask.

Height, 5 feet 6¾ inches; length, 6 feet 7 inches.

386—Chinese Polychromed Incised Lacquer Screen

Ch'ien-lung Period

25. Twelve oblong leaves arched at foot, displaying in mellow colors at centre a Chinese palace and landscape in which many figures appear. The crowning panels are adorned with the twelve flowers of the various months; the foot panels display symbolic jardinières and further flowers; the back similarly adorned with large landscape flanked at foot, ends and crown by panels occupied by vases and baskets of various flowers, on black grounds.

Height, 9 *feet* 1½ *inches; length,* 19 *inches.*

387—Needlework Carved Walnut Chaise Longue *Louis XIII*

760.— High, serpentined oblong back with scrolling wings and arms; loose cushion seat and low foot similar in form to head; covered in gros- and petit-point developing scrollings of fine fruit and flowers, the head and foot centred by groups of figures and animals. Executed in rare mulberry, blue, mellow golden-yellow and green on deep ivory grounds.

Height, 3 feet 3½ inches; length, 6 feet 6½ inches.

388—Large Oak Refectory Table *French, Late XVI Century*

80.— Paneled oblong top, with round corners; deep frieze fitted with sliding panels to give access to compartment. Supported on baluster legs having massive long H-stretcher.

Height, 2 feet 5½ inches; length, 8 feet 2 inches; width, 2 feet 1½ inch.

389—Large Needlework Carved Walnut ~~Safe~~ Seat. *Régence Period*

740.— Deeply scrolled molded triple back serpentined at crown, pads to open scrolled arms and shaped seat covered in gros- and petit-point developing five scrolled medallions in back occupied by quaint figures and birds; seat with central shell motive and birds amidst large leaf scrollings. Executed in rich crimsons, greens, blues, ivories and golden-yellows on black grounds. Supported on cabriole legs, enriched with leaves and flowers. The crowning rail and seat rail centred with shell cartouches and sprays of leaves.

Height, 3 feet 3½ inches; length, 6 feet 5 inches.

THIRD AND LAST SESSION

SATURDAY AFTERNOON, NOVEMBER 29, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 390 to 531 inclusive

BEAUVAIS, AUBUSSON AND FLEMISH TAPESTRY CUSHIONS

390—Verdure Tapestry Cushion *XVII Century*

Oblong. Longitudinal tapestry panel in deep tones of green and tan, edged with silver galloon and bordered and backed with crimson damask, with yellow smocked insets at corners.

391—Pair Flemish Tapestry Cushions *XVII Century*

Oblong, with rounded corners. Central band of tapestry in green, tan and brown developing fruit and foliage, flanked by deep yellow and green brocade, and trimmed with gold galloon and fringe.

392—Tapestry Cushion *Flemish, XVI Century*

Oblong. Verdure tapestry panel edged with gold galloon and fringe and bordered and backed by crimson damask.

393—Flemish Tapestry Cushion *XVII Century*

Oblong with rounded corners. Wide, longitudinal panel of verdure tapestry bordered by crimson velvet; trimmed with gold galloon and fringe and ball tassels.

394—Flemish Tapestry Cushion *XVII Century*

Similar to preceding.

395—Flemish Tapestry Cushion *XVII Century*

Oblong, with rounded corners. Panel of verdure tapestry, bordered with deep yellow and green silk; trimmed with gold galloon and ball tassels.

396—Jardinière Velvet Cushion *French, Late XVII Century*

Oblong, woven with large central bouquet flanked by scrollings in fine wine-red, tan and blue on ivory grounds; trimmed with crimson fringe; the back of floral crimson damask.

30.—

397—Silver Brocade Cushion *Venetian, XVII Century*

Damassé coral-pink ground, woven in silver threads and plum color with beautiful sprays of blossoms and very unusual scrolled leaf motives. Trimmed with silver fringe; the back of ivory satin.

45.—

398—Gold-embroidered Velvet Cushion *French, Early XVII Century*

Spade-shape; with central panel of rich crimson velvet developing in varied stitches of solidly worked gold threads, fine leaf and floral scrollings. Finished with borders and back of soft pink Louis XIII damask and three panelings of edging.

50.—

399—Aubusson Tapestry Bolster Cushion *XVII Century*

Central panel of tapestry displaying flowers and military trophy, enriched with appliqué drap d'or sprays of leaves; end panels of crimson damask, enriched with yellow silk bandings, silver galloon and fringe; the ends trimmed with ball tassels.

40.—

400—Enghien Tapestry Cushion *XVI Century*

Square; displaying in mellow yellows, greens and blues, a cluster of fruit and flowers surrounded by large and small leafage. Trimmed with gold galloon; finished with crimson rosetted ruffle. and back of floral rose-crimson damask.

55.—

401—Aubusson Tapestry Cushion *Early XVIII Century*

Scalloped oval, with central lozenge-shaped panel of tapestry displaying trailings of flowers in mellow colors on black grounds. Finished with borders of galloon, crimson floral damask, yellow silk panels of scrollings and corded edge terminating in two large gold tassels at ends; floral crimson damask back.

45.—

402—Brussels Tapestry Cushion *XVI Century*

Oblong. Central panel of Brussels tapestry developing vase with flowers flanked by putti; brocatelle border; trimmed with gold galloon and tassels.

120.—

403—Brussels Tapestry Cushion *XVI Century*

Square. Similar to preceding, but displaying figure of Saint Gertrude.

404—Beauvais Tapestry Cushion *French, XVIII Century*

Oval, with central panel of floral tapestry finely woven in pastel colors on tawny-brown grounds; trimmed with silver and gold pinnacles on floral crimson damask at ends and four triangular side panels of green damask; finished at ends with gold fringe; the back of crimson floral damask.

405—Aubusson Tapestry Cushion *French, Late XVII Century*

Oblong, with round corners having central panel of unusual tapestry developing a bird and a quiver amidst a cluster of flowers on blue backgrounds. Finished with yellow floral damask border and back. Trimmed with gold guimpe, blue fringe and two long silver tassels at ends.

406—Gobelins Tapestry Cushion *French, XVIII Century*

Oval. Damassé rose du Barry with central panel woven in dainty pastel colors and crimson with a bowknotted hanging basket of flowers, elaborate bowknots and ribbon twined with vines of flowers. Finished with silver lace; border, puff and back of floral crimson damask.

407—Fine Aubusson Tapestry Cushion *French, XVII Century*

Oblong; with central panel of beautiful clustered flowers, woven in pastel colors and deep green on golden-yellow and brown grounds. Finished with gold galloon and fringe; the borders, puff and back of charming Louis XIII pale pink and ivory brocade.

408—Gothic Tapestry Cushion *Enghien, Early XVI Century*

Displaying a bird and a spray of pink flowers before large scrolling Gothic green leaves and a blue-black background. The back of floral crimson damask; trimmed with gold fringe.

409—Beauvais Tapestry Cushion *French, Early XVIII Century*

Oblong; with central panel of finely woven Beauvais tapestry displaying an eagle supporting a scrolling of leaves; woven in crimsons, blues, yellows and tans on tawny-brown grounds. Finished with borders, ruffle and back of beautiful crimson damask; trimmed with gold galloon.

50.—

410—Beauvais Tapestry Cushion *French, Early XVIII Century*

Similar to preceding; the tapestry panel at centre displaying a beautifully scrolled and tasseled vase of fruit; surmounted by a festooned and tasseled canopy.

80.—

411—Aubusson Tapestry Cushion *Late XVII Century*

Square. Displaying a large spray of foliage in rich greens, yellows and browns on a very beautiful sapphire-blue ground. Finished with gold galloon, rosettes to crimson damask flounce; the back of similar crimson floral damask.

45.—

412—Beauvais Tapestry Cushion *French, Early XVIII Century*

Oblong; with central panel of very finely woven Beauvais tapestry displaying a seated figure facing a screeching parrot to left and scrollings at right. Executed in very dainty colors on deep ivory grounds; trimmed with gold galloon; finished with border, ruff and back of floral crimson damask.

105.—

413—Beauvais Tapestry Cushion *French, Early XVIII Century*

Similar to preceding.

75.—

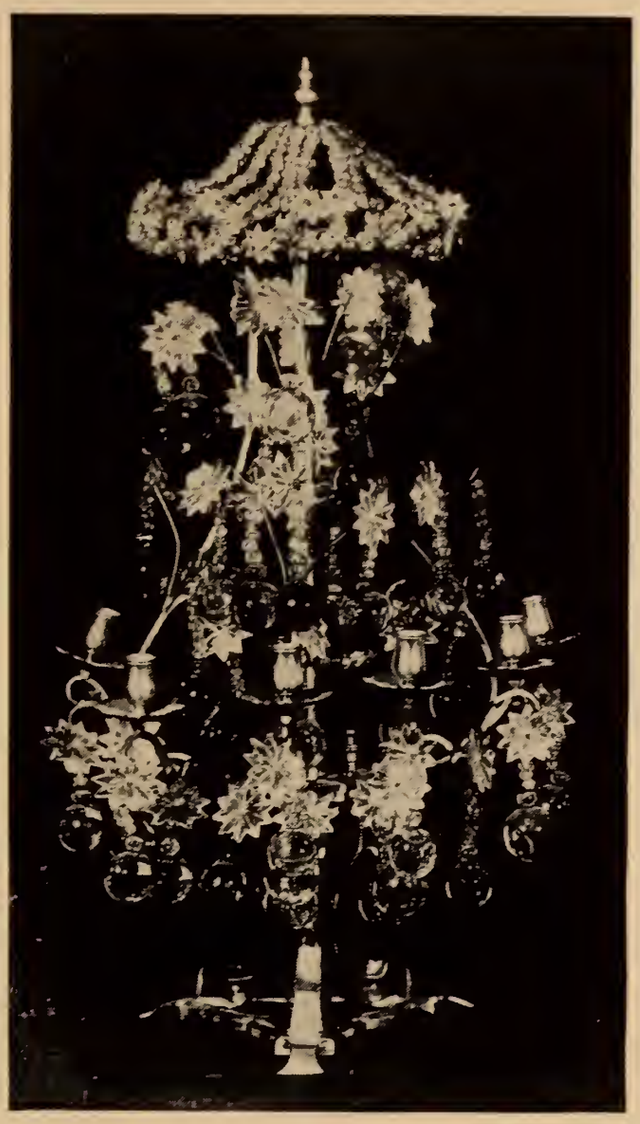
FRENCH FURNITURE OF THE XVII AND XVIII CENTURIES

414—Needlework Coffret *French Renaissance Period*

Oblong, with slightly domed and panel lifting top; covered in purple cloth richly embroidered with coroneted Cardinal's coat of arms; at centre of top vases and bouquets of flowers in rich, harmonious colors. Trimmed with brass nails.

85.—

Height, 16½ inches; length, 28 inches.



415

415—Two Cuivre Doré Lustres *French, Early XVIII Century*

Open scrolled tripod stand sustaining six scrolled arms for lights and three lyre-shaped brackets which continue and support a semicircular dome; enriched with faceted and rosetted lustres, mainly finished with large ball pendants.

Height, 31 *inches.*

(*Illustrated*)

416—Octagonal Tapestry Dog Carrier *Flemish, XVII Century*

Covered in verdure tapestry, house among trees displayed upon slightly domed, hinged cover. Arched opening in front panel revealing crimson damask lining.

Height, 18½ *inches; width,* 16½ *inches.*

417—Rare Silver-embroidered Velvet Box *Henri II*

30.—

Square; covered with mulberry-toned velvet; enriched in silver threads and silk; fine scrolled medallion border with floral corners in raised silver threads; the sides, coat of arms and scrollings of flowers in further silver threads.

9 inches square.

418

418—Two Needlework Prie-Dieu Chairs *French, XVIII Century*

360.—

Oblong back, shaped arm-rest at crown and seat covered in floral petit-point; executed on golden-yellow grounds; finished with borders of sapphire-blue velvet of the period; trimmed with brass nails. The molded frame of back and pear-shaped seat and fluted tapering round legs finished in old French gray laqué.

(*Illustrated*)

419—Needlework Walnut State Chair

French, Early XVII Century

Arched oblong back and seat, covered in fine gros-point displaying fantastic scrollings of fruit and flowers in mellow colors with sapphire-blue the dominating tone on tawny-brown grounds. Open square arms, studded mushroom brass nails. Supported on well-stretchered balustered legs.

420—Silver Needlework Walnut Chair

French Renaissance Period

Oblong back and seat covered in gros- and petit-point developing standing figures evidently of characters in a contemporary comedy, the figures are parted by blue and yellow scrollings on tawny-black grounds, with enrichments of silver threads. Supported on balustered legs having high placed frontal and molded H-stretcher.

421—Fourfold Aubusson Tapestry Fire-screen

Early XVIII Century

Oblong folds, with centre panels displaying beribboned trailing sprays of beautiful varied flowers; executed in very mellow colors on variable grounds. Rich panel finished with borders of crimson floral damask, studded with brass nails.

Height, 27¼ inches; width, 31½ inches.

422—Fourfold Aubusson Tapestry Fire-screen

Early XVIII Century

Similar to preceding.

Length, 43 inches; height, 27¼ inches.

423—Tapestry Walnut State Chair

French, Early XVII Century

Sloping oblong back and seat, covered in contemporary Aubusson tapestry displaying in the back a wooded, hilly landscape with a château toward the foreground canopied by foliage; seat with foliage decoration woven in mellow old-reds, greens, blues and ivories. Open straight arms studded with stellate brass nails, on balustered legs having frontal and fine H-stretcher.

424

424—Carved Walnut Chair *French Renaissance Period*

60.—

Scroll winged vase-shaped back, enriched with central satyr-masks and scrollings of pomegranate motives, and heart-shaped hand-hole between the two masks. Gadroons, half rosettes and blossoms adorn the shaped seat. Supported on scrolled gadrooned legs terminating in claw feet and having a berried medallion stretcher. (Small portion of back missing.)

(*Illustrated*)

425—Needlework Walnut Settee *French, XVII Century*

235.—

Double arched flaring back and seat, covered in fine gros-point displaying clusters of magnificent fruit and flowers in brilliant harmonious colors on golden-yellow grounds. Supported on balustered legs having frontal and double H-stretchers.

Height, 36 inches; length, 45 inches.

426—Flemish Walnut Needlework Armchair *Louis XIII Period*

High back; scrolled arms; turned supports, legs and H-stretcher. Upholstered in Flemish tapestry in greens and browns finely shaded, picturing heroic female figure under canopy supported by caryatids.

90.—

(*Companion to following*)

427—Flemish Walnut Needlework Armchair

Louis XIII Period

90.—

Similar to preceding.

428—Renaissance Tapestry State Chair

French, Late XVI Century

20.—

Oblong back, curved arms and seat, covered in XVI Century tapestry, developing group of large personages seated in a woodland before a château and arabesques of fruit and flowers. Executed in very beautiful yellows, blues, greens and ivories; studded with brass nails. The arms sustained on bulbous turned supports which continue into legs, the legs having similar frontal and straight H-stretcher.

429—Needlework Carved Walnut Fauteuil *Louis XIII Period*

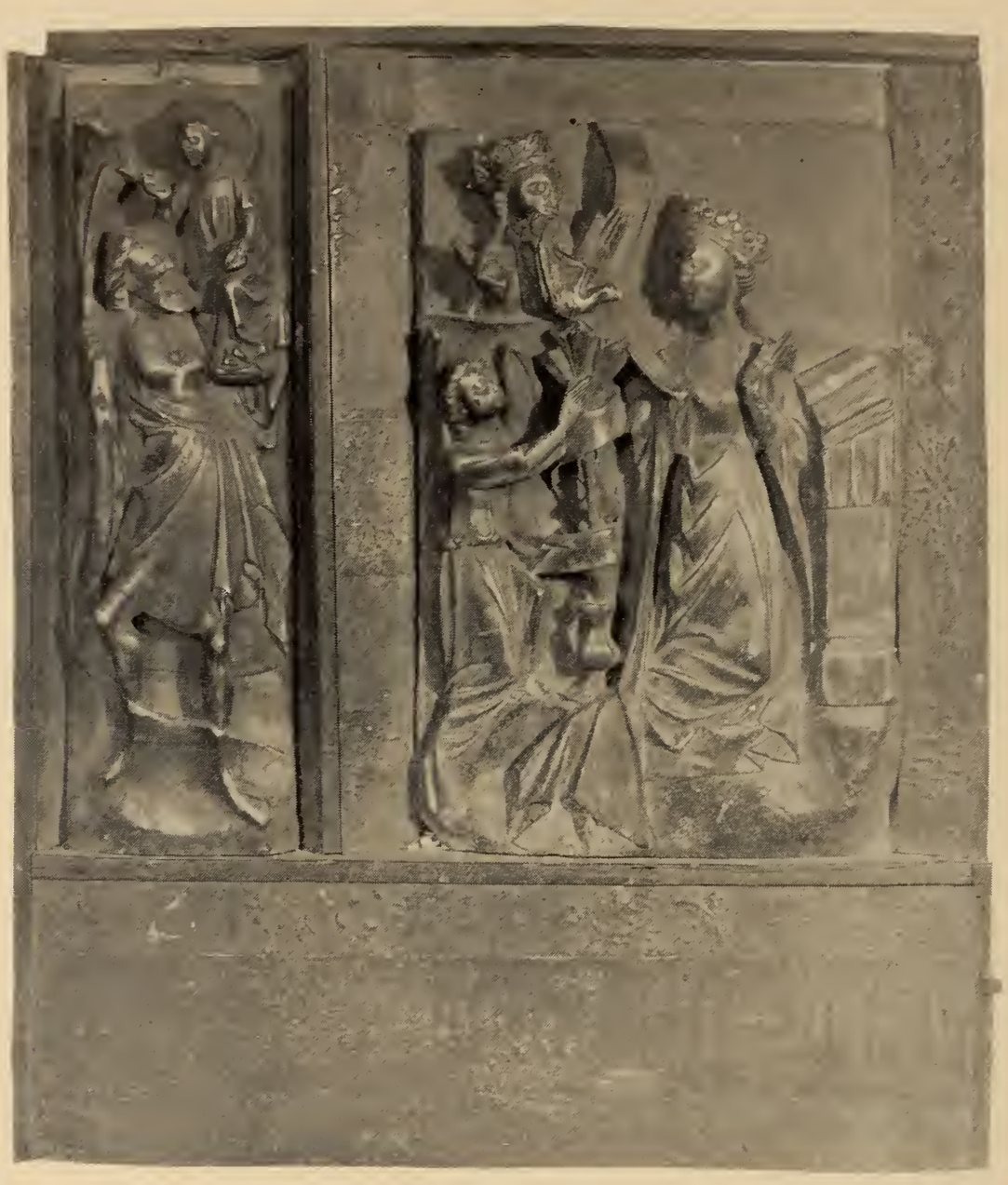
Scroll molded cartouche back, enriched with bouquets of flowers at crown; pads of open scrolled arms and seat, covered in grospoint and point St. Cyr needlework, displaying scrolled blue medallions on tawny-black grounds; the back exhibits a symbolic figure of Pomona as a reaper; on the seat a bird amidst scrollings. Supported on blossomed enriched cabriole legs, finished in old French gray laqué.

60.—

430—Tapestry Walnut State Chair *Louis XII Period*

Sloping serpentined oblong back, round arms and supports and seat, covered in verdure tapestry of the period. Trimmed with brass nails. Supported on S-scrolled legs having frontal and H-stretchers.

90.—



431—Sculptured Alabaster Bas-relief *French-Gothic Period*

230.

Oblong frame, divided into unequal-sized panels, occupied at right by subject THE ANNUNCIATION, the Virgin kneeling at a prie-Dieu, the announcing angel at her right and the Holy Father in majesty above; the panel at left occupied by a group of ST. CRISTOPHER CARRYING THE INFANT SAVIOUR ACROSS A BROOK; at foot is a Gothic inscription scarcely legible.

Height, 24½ inches; width, 20½ inches.

432

432—Two Rare Silver-embroidered Walnut Chairs

French, XVII Century

Open paneled, cartouche scrolled back, having most unusual scrolled and balustered supports, and high scrolled pediment, supported on similarly scrolled legs to back supports and having exceptionally interesting scrolled X-stretcher. The panel of back and seat covered in contemporary ruby velvet adorned with a central strip of embroidery developing sprays of varied flowers in pastel colors on silver thread grounds.

(*Illustrated*)

433—Oak Needlework Armchair

Turned arms, legs, H- and frontal stretchers; high back. Upholstered in gros-point, floral pattern in tans and greens on resonant black ground.

434—Six Needlework Walnut Chairs *Louis XIII Period*

720.—

Serpentined oblong back and seat covered in gros- and petit-point, developing groups of two quaint Chinese figures amidst scrollings of fruit and flowers; the seat with large coroneted intricate monogram. Executed in very mellow colors on tawny-black grounds. Supported on scrolled legs with H-stretcher. The frames apparently of a later period.

435—Two Carved Walnut State Chairs *Renaissance Period*

2 ?/0.—

Oblong back and seat, covered in very beautiful cut and uncut velvet, developing in two tones of purple a coroneted bouquet of flowers on which two birds are perched and surrounding scrollings of flowers; on very mellow golden-yellow grounds. Leaf-scrolled open arms having similar supports, on fluted balustered legs enriched with H-stretcher enriched with rosettes and leaf motives. The velvet apparently of a somewhat later period.

(*Companions to following*)

436—Two Carved Walnut State Chairs *Renaissance Period*

240.—

Similar to preceding.

437—Renaissance Tapestry Walnut Settee

French, XVII Century

420.—

Double-arched flaring back and seat, covered in finely woven tapestry of the period; the back displaying phoenix in piety, flanked by a hound and clusters of fruit; the seat with salamander and further large fruit. Executed in mellow pastel colors on tawny-brown grounds. Supported on well-stretchered balustered legs.

Height, 36 inches; length, 45 inches.

438—Renaissance Tapestry Walnut Settee

French, XVII Century

290.—

Similar to preceding, except the tapestry displays baskets of fruit flanked in the back by cupidons and one end of the seat by a bull.

439—Inlaid Tulipwood Poudreuse *French, XVIII Century*

Serpentined oblong top, with central portion hinged and mirrored on the inner side; end portions hinged outward forming side shelves and giving access to compartments. Knee-hole front fitted with four borders of differing sizes; scrolled and paneled on all sides with very beautifully matched tulipwood, forming medallions. Supported on cabriole legs having *cuivre doré* scrolled toes; the drawers with escutcheons and knobs.

Height, 28½ *inches; length*, 31 *inches.*

440—Velvet and Needlepainted Fourfold Screen

French, XVI Century

220.— Panels of embroidered cloth-of-gold picturing a bishop and three saints within niches, bordered with crimson velvet.

Height, 31 *inches; length,* 48 *inches.*

441—Needlework Carved Walnut Fire-screen

French, Early XVIII Century

300.— Molded oblong frame, serpentined at crown, enriched with bouquets of flowers and having curious horns about the supports, sustained on unusually well-scrolled floral feet. Adjustable panel covered in gros-point and point St. Cyr displaying an arabesqued medallion occupied by a landscape; subject and figures illustrating an episode in Job. Executed in rich colors with surrounding grounds of yellow.

Height, 41 *inches; width,* 30 *inches.*

442—Needlework Walnut Armchair

French, Late XVI Century

220.— Oblong back and seat, covered in petit- and gros-point developing floral medallions occupied in the back by a figure of a young prince before a landscape, seated amongst birds and ducks around a fruit tree. Executed in fine pastel colors on charming sapphire-blue grounds. Very unusual balustered arms, supports and legs, having frontal and H-stretchers.

443—Needlework Walnut State Chair

French, Early XVII Century

225.— Oblong back and seat, covered in gros- and petit-point, developing large scrollings of leafage in rich colors on black grounds, the back with large scrolled oval medallion occupied by two figures, beau and belle standing under a fruiting tree. Reed-molded open scrolled arms on faceted balustered supports similar to the legs which have double U-stretcher.

444—Flemish Walnut Needlepoint Chair *Louis XIII Period*

550.— High back and seat upholstered in gros-point on black ground figuring conventionalized leaf and animal forms. Quatrefoil medallion at back in point St. Cyr displaying seated lady in costume of the period, another medallion upon seat picturing a La Fontaine Fable. Scrolled arms, legs, frontal and H-stretcher.

446

445—Needlework Walnut Settee *French, XVII Century*

Oblong back and seat, covered in fine gros-point displaying scrollings of large leaves and flowers in brilliant colors on golden-yellow grounds. Trimmed with brass nails and lattice fringe. Supported on balustered legs with high frontal and double H-stretchers.

Height, 34 *inches; length,* 47 *inches.*

446—Needlework Walnut Settee *French, Early XVII Century*

Oblong back and seat, covered in fine petit- and gros-point; the back displaying two figure panels depicting in one CHRIST BEFORE THE DOCTORS IN THE TEMPLE; the other HEROD'S FEAST; the seat with two similar panels, in one of which is a stag, and in the other a spotted hound; the panels are surrounded by bands of pink and blue blossoms on tawny-black grounds. Curious, low spirally twisted arms are on similarly twisted legs, having high frontal and two H-stretchers.

Height, 35½ *inches; length,* 46 *inches.*

(*Companion to following*)

(*Illustrated*)

447

447—Two Needlework Walnut Armchairs

French, Early XVII Century

400.—

Similar to preceding; the back of one occupied by subject THE PRESENTATION IN THE TEMPLE; in the other, THE ANNUNCIATION.

(*Illustrated*)

448—Needlework Carved Walnut Fauteuil *Régence Period*

230.—

Cartouche back, scrolled with rocaille and leaf pads to open leaf-scrolled arms and seat; covered in very beautiful petit- and gros-point; the back displaying the figures of Venus and Adonis in classic garb amidst flowers and fantastic scrollings; the seat with bird and similar scrollings. Executed in rich colors on ivory grounds. Supported on valanced aproned cabriole legs, elaborately carved with leafage, husks and cartouches.

449—Two Large High-back Carved Walnut Chairs
Umbrian, Late XVI Century

Open back, with interesting scallop-motived paneled straight supports terminating in leaf terminals. Two unequal cross splats and cresting above, seat deeply scrolled and centred on all sides with shell motives flanking central oblong panel; molded seat on legs similarly enriched to back supports and having apron and cross stretcher recalling the same motives as splats of back.

450—Needlework Paneled Screen *French, XVII Century*

Three folds in green damask, each displaying square panel in gros- and petit-point, developing conventionalized design in rich pastel colors and enclosing pictured ogival medallion in point St. Cyr.

Height, 53½ inches; width, 58½ inches.

451—Needlework Paneled Screen *French, XVII Century*

Similar to preceding, but of smaller dimensions.

Height, 43½ inches; length, 59½ inches.

452—Needlework Fourfold Screen *French Renaissance Period*

Oblong folds, each having a central panel displaying a spiral column set on a pedestal and entwined by vines of flowers executed in rich colors on ivory grounds. Finished with borders and back of rose-crimson floral brocatelle, studded with brass nails.

Height, 5 feet 6 inches; length, 6 feet 4 inches.

453—Needlework Carved Walnut Fauteuil *Régence Period*

Molded oblong back scrolled at crown, with shell basket and leaf motives; pads to open leaf scrolled arms and seat, covered in gros- and petit-point, the back developing the figure of a gallant amidst fantastic scrollings; the seat with a bouquet of flowers amidst similar scrollings. Executed in very rich colors on ivory grounds. Supported on cabriole legs having valanced apron centred with shell motive and molded double U-stretchers.

454—Needlework Carved Oak Love Seat *Louis XII Period*

100.—

High serpentined oblong back, pads to leaf-enriched, deeply scrolled arms and seat, covered in gros-point and point St. Cyr needlework displaying in the back a royal personage seated at a table under an elaborate canopy crested by birds. Three attendants amuse the seated personnages and two hounds are before them. The subject flanked by scrollings of varied flowers amidst which are birds; the seat with bird and hound illustrating an episode from La Fontaine's Fables, surrounded by similar scrollings to back. Executed in rich, harmonious colors on resonant black grounds. Supported on scrolled legs having double H-stretchers.

Height, 47½ inches; width, 43½ inches.

(*Illustrated*)

No. 454—Needlework Carved Oak Love Seat
(*Louis XII Period*)

455

455—Needlework Carved Laqué Canapé

French, Mid XVIII Century

900.—

Double serpentined molded back scrolling into arms; enriched with bouquets of flowers; supported on four slightly cabrioled legs having bouquets at crown. Back, loose seat and upper panels of arms covered in petit-point needlework displaying beautiful festoons and clusters of mulberry-toned peonies caught by gray-blue bowknots, on fine variable golden-yellow grounds. Trimmed with brass nails. The frame finished ivory-gray.

Height, 3 *feet* 4 *inches; length,* 6 *feet* 7 *inches.*

(*Illustrated*)

456—Needlework Carved Walnut Canapé

French, XVIII Century

270.—

Scroll-molded oblong back, with bouquet at centre crown, arm-pads and seat covered in fine gros-point developing rich flowers and fruit on deep ivory grounds. Supported on molded cabriole legs.

Height, 40½ *inches; length,* 55¼ *inches.*

457—Needlework Carved Walnut Screen

French Renaissance Period

Molded oblong frame, enriched with leaf-molded rails, pilasters with leonic head and pendants of fine and varied fruit. Supported on arched and scrolled cross feet terminating in acanthus leaves. Panel executed in extremely fine petit-point and point St. Cyr, displaying Christ preaching the Sermon on the Mount; He is seated about centre amidst a large group of hearers on the hillside crested by clumps of trees; at right is a gate and the edifices of a city. Executed in beautiful pastel colors, with crimson giving a rich tone to the whole.

Height, 46 inches; length, 50 inches.

The following six superb needlework walnut grand fauteuils are by the celebrated XVIIIth century Parisian chairmaker F. Geny and have great distinction both in color and interest of subject. They are worked in point St. Cyr, petit- and gros-point with the utmost care, and their rarity is great, for seldom are six fauteuils in such very beautiful condition to be found.

458—Two Needlework Walnut Grand Fauteuils

F. Geny, Louis XV Period

1000.—

Molded cartouche back, crested with a bowknot. Open scrolled arms with pads; valanced seat rail with outcurving tapering legs, enriched with scrollings and leafage. Covered in very beautiful needlework; the backs with most interesting subjects within landscapes; in one two nymphs are seen dancing on the greensward; above them a further group dancing amidst the clouds; in the other is a quaint rendering half biblical and half pagan showing Artemis flying down from the clouds to stay the sacrifice of Iphigenia. In the seats of both are large medallions developing incidents from the famous Fables of La Fontaine; these are surrounded by gros-point strap and floral scrollings. Executed in fine crimsons, blues, greens and deep tans on lighter tan grounds. The features are finely wrought in point St. Cyr; the backgrounds mainly in petit-point. Signed under arm "F. Geny."

(*Illustrated*)

459—Two Needlework Walnut Grand Fauteuils

F. Geny, Louis XV Period

1000.—

Similar to preceding, but displaying in upper medallions pastoral scene, with lovers and attendant in one; and in the other, landscape with warrior and companions. Signed: F. Geny.

460—Two Needlework Walnut Grand Fauteuils

F. Geny, Louis XV Period

1000.—

Similar to preceding, but with blue of sky giving predominating note of color and upper medallions picturing in one, lady at toilet with attendant, and in the other, a gaily costumed group upon the greensward. Signed: F. Geny.

No. 458—Two Needlework Walnut Grand Fauteuils
(*F. Geny, Louis XV Period*)

461—Important Needlework Walnut Settee

French, XVII Century

860.—

Oblong back and seat, covered in gros-point and point St. Cyr needlework, the back developing three scrolled landscapes and figure medallions illustrating the story of Phaeton and the chariot of the sun; the seat with three medallions of birds and chimera; the medallions are surrounded by large scrollings of conventional flowers on black grounds. Executed in very rich crimson, blues, yellows, greens and ivories. Finely molded open scrolled arms and legs having H-stretcher. The frames apparently of a later period.

Length, 5 feet 11 inches; height, 4 feet 1 inch.

(*Illustrated*)

No. 461—Important Needlework Walnut Settee (*French, XVII Century*)

462—Two Needlework Walnut State Chairs

French, XVII Century

660.— Similar to preceding, the backs developing groups of musicians and classic figures; the seats of fine landscapes with animals and birds. The frames apparently of a later period.

(*Illustrated*)

463—Two Needlework Walnut State Chairs

French, XVII Century

800.— Similar to preceding, the backs with single figures of belles in landscapes; the frames apparently of a later period.

464—Two Needlework Walnut State Chairs

French, XVII Century

580.— Similar to preceding; the frames apparently of a later period.

No. 462—Two Needlework Walnut State Chairs
(*French, XVII Century*)

465—Mahogany Writing Table Mounted in Cuivre Doré
Régence Period

275.—

Oblong top, inlaid with brass lines and covered with black leather. Frieze with recessed central drawer flanked by two pedestal drawers on each side. Supported on slightly cabrioled legs. Mounted in *cuivre doré*, with moldings to ends, drawers and top; husk-motived cartouche escutcheon; very unusual balustered loop handles and leaf and hoof feet.

Height, 30 *inches; length,* 49½ *inches.*

Note: On the underside are two brands of owners, a coroneted M and a coroneted PM with a small M below.

466—Mahogany Commode Mounted in Cuivre Doré

French, Late XVIII Century

Semi-circular; frieze fitted with drawer, the body with two drawers at centre and flanking enclosing doors. Supported on fluted round tapering legs. Mounted in *cuivre doré* with medallion motives at frieze. Leaf scrollings, escutcheons, ring handles and toes. Molded half-statuary marble top.

Height, 33¼ *inches; length,* 52 *inches.*

467—Tapestry Carved Walnut Stall *French, XVIII Century*

170.—

High oblong scrolled paneled back and seat, covered with very early Aubusson tapestry displaying cartouche oval medallion in back, occupied by miniature landscape flanked at crown and foot with clusters of fruit and flowers. Executed in very mellow colors on tawny-brown grounds; the back surmounted by an arched and paneled canopy having scrolled pediment and central shell motive. Open scrolled arms. Supported on chamfered square legs terminating in scrolled feet.

Height, 7 feet 10½ inches; width, 2 feet 2½ inches.

(*Companion to following*)

468—Tapestry Carved Walnut Stall *French, XVIII Century*

170.—

Similar to preceding.

469—Elaborate Lacquer Cabinet *Venetian, XVIII Century*

210.—

Serpentine front. Three vertical panels flanked at base on either side by two low drawers; painted light tan with chinoiserie decoration in brown, red and gold. Outer panels with six drawers each, central with two similar drawers at top and one at base interrupted by door, decorated within as well as without and, when open, revealing six small recessed drawers. Upon painted and gilded double stand with cup-turned legs and scrolled X-stretchers.

Height, 6 feet; width, 4 feet 8½ inches.

470—Sculptured Walnut Cassone *French Renaissance Period*

150.—

Spirally flute-molded lifting top, adorned with leaf motives at centre and corners; paneled front adorned by a battle scene in which are many animated equestrian figures, flanked by scroll pilasters formed of leonic heads and pendant fruit above voluted scroll; cushion base adorned with shell motives and leaf devices. Supported on scrolled bracketed feet centred with satyr-masks.

Height, 23 inches; length, 56½ inches.

471—Two Decorated Laqué Trumeaux

French, Early XVIII Century

Molded oblong frame fitted with two carved scrolled panels; enriched with leaf and rocaille motives; the lower arranged with mirror; the upper fitted with canvas painted *en camaïeu*, each with group of three cupidons, one symbolic of Autumn, the other of Winter. Frames finished in deep ivory laqué.

Height, 8 feet 11½ inches; width, 4 feet.

472—Two Decorated Laqué Trumeaux

French, Early XVIII Century

Molded oblong, with two paneled pilasters; enriched in composition with arabesque rosetted scrollings and two molded arched panels at centre, adorned with scrollings; the lower fitted with mirror, the upper with canvas painted *en camaïeu* with groups of three cupidons in each one symbolic of Summer, the other symbolic of Winter. Frames finished in gray laqué.

Height, 9 feet; width, 4 feet 4½ inches.

IMPORTANT XVII AND XVIII CENTURY TAPESTRIES AND NEEDLWORK PANELS

473—Four Fine Needlework Panels

French, Early XVII Century

(A) The left half represents a boar hunt, the mounted hunters galloping over the plain accompanied by beaters armed with spears; a palace rises in the far distance.

(B) At the left a primitive chariot containing a courting couple; at the right are fields bordered by dense woods with here and there a toiling farm hand.

(C) At the left a landscape with a group of buildings and a stream spanned by a small bridge. At the right an angel visiting a woman. (Fragments pieced together.)

(D) At the left a courting noble couple, beyond is a stag hunt in full progress, landscape background. (Much repaired.)

Rich, fantastic borders displaying a rich variety of existing and legendary animals, birds, putti, cherubs and many blossoms. Executed in soft, mellow colors.

27 inches square.

474

474—Four Small Needlework Panels

French, Early XVII Century

1000.—

(a) A maid churning in a farmyard. Behind her the homestead, in the middle-distance a trailing stream and watermill.

(b) An elaborately dressed nobleman and his love in palace garden, the former pointing toward a pergola at the extreme left.

(c) Vast gardens, the foreground entirely occupied by a large, elaborate fountain and a variety of animals quenching their thirst with the crystal water. The figures of a seated man and a standing woman are also to be seen.

(d) A wooded landscape with distant buildings in the background, in the foreground a cavalier, accompanied by hounds, pursues a stag.

Elaborate floral and animalistic borders. Masterfully and minutely executed in soft mellow colors. In fine state of preservation.

12½ inches square.

(*Illustrated*)

475—Renaissance Tapestry Panel *XVII Century*

100.—

st. mary magdalene. The penitent is seen at half-length lightly robed; she wears long curling brown hair beyond her shoulders and in her clasped hands she holds a cross. Woven in pinks, interesting flesh tones, browns, grays and ivories before an unusual tan background. Framed in old-pink velvet, with galloon banding.

Height, 30 inches; width, 33 inches.

476B

476A

476—Two Important Needlepoint Panels

French, XVII Century

(A) The first three sections depict ST. STEPHEN'S SPEECH BEFORE THE COUNCIL and ST. STEPHEN'S MARTYRDOM, the fourth section represents THE CONVERSION OF PAUL.

(B) Depicting HEROD'S PERSECUTION AND PETER'S DELIVERANCE BY AN ANGEL. The three scenes respectively showing, Peter taken a prisoner, Peter in prison and the apparition of the angel releasing him from captivity and Peter before the house of Mary, the mother of John.

The composition of both panels is masterful and the color scheme though subdued is extremely rich. It is indeed a rare event to find a specimen of this wonderful art in such a fine state of preservation.

Height, 1 foot 5 inches; length, 6 feet 6 inches.
Height, 1 foot 5 inches; length, 5 feet 2 inches.

(*Illustrated*)

477—Rare Needlework Border *Henri II Period*

Arranged with five panels, the centre depicting VENUS RISING FROM THE SEA, flanked by two interesting panels of flowers and fruit, in one of which is a fountain, in the other ducks swimming on a stream. The end panels illustrate further episodes in the life of Venus. The panels are parted and bordered by bands

[*Continued*

of extremely fine petit-point displaying innumerable, closely placed, quaint animals, baskets of fruit, flowers and birds; the panels executed on black cloth in very mellow colors; the borders in soft pastel shades on ivory grounds.

Height, 1 *foot* 32 *inches; length* 6 *feet* 4 *inches.*

Note: This most interesting early needlework border is most harmonious in color and is much enhanced by the deft use of silver and gold threads.

478—Lengths of Crimson Damask

French, Louis XIII Period

300.— Lustrous two-toned damask displaying within a scrolled basketed medallion a second large infloretted medallion in which a tulip appears; this device alternates with an urn-shaped medallion occupied by a fleur-de-lys and highly conventionalized small blossoms.

Approximately, 60 *yards; width,* 25 *inches.*

Note: While Italian damask of this quality is often to be found, rarely do lengths of early French damask of this fine quality appear, the lengths measuring about three yards.

479—Lengths of Crimson Damask *French, Louis XIII Period*

Similar to preceding.

250.— *Approximately,* 50 *yards; width,* 25 *inches.*

480—Unique Silk-embroidered Linen Coverlet

Goan, Late XVII Century

310.— Deep ivory linen embroidered in lustrous rose-crimson silks so that the pattern appears equally well on both sides, displaying innumerable figures and groups variously costumed in Portuguese, Chinese and French costumes and also figures of Indians parted by quaint floral scrollings which form festooned medallions amidst which innumerable birds and insects are seen. Very beautiful double border of scrolled tulips, the outer of festooned fruit supporting birds and butterflies; finished with open lace edging.

10 *feet* 8 *inches by* 7 *feet* 7 *inches.*

Note: This superb coverlet was originally presented Louis XIV by a Portuguese Grandee.

481

481—Four Rare Needlework Panels *French, Early XVII Century*

(a) a court-yard scene. In the foreground is a woman carrying a large basket laden with various fruits on her head, a man carrying a smaller basket on his arm, accompanies her.

(b) a small procession. An elaborate sedan chair is carried by two mules, the one in front mounted by a postilion and an armed soldier marches alongside the small cortège.

(c) a palace garden. In the foreground at right a seated woman holding bobbin and distaff while an old shepherd stands behind her intently watching.

(d) a landscape with stream in middle distance and view of a distant town and watermill. A pack mule is passing over the arched bridge at left while the foreground is occupied by an old bearded minstrel and dancing youngster.

Elaborate arabesqued leaf, floral and animalistic borders. Executed in soft, mellow colors and in a fine state of preservation.

Height, 21¾ *inches; length,* 22½ *inches.*

(*Illustrated*)

482—Beautiful Gold-embroidered Terra-cotta Coverlet

Venetian, XVII Century

Lustrous terra-cotta *velours de Gênes* field *semé* with gracefully scrolled conventional lily stalks, trailing leafage and detached blossoms in appliqué gold thread embroidery. A specimen of exceptionally fine quality. (Worn in spots.)

Length, 6 *feet* 8 *inches; width,* 4 *feet* 3 *inches.*

483

483—Two Important Needlework Lambrequins

Early Louis XIV Period

920.— Each displaying three scrolled medallions; the centres occupied by subjects CHRIST AT THE WELL and TOBIT AND THE ANGEL, flanking panels of ST. PETER, OUR LORD WITH THE PASCHAL LAMB, ST. JOHN AND ST. LUKE; the medallions parted and flanked by fine arabesque scrollings. Executed in very beautiful petit-point and point St. Cyr with pastel colors in the medallions in which fine sapphire-blue predominates; the arabesque scrollings in rich crimsons, blues, yellows and greens on resonant black grounds; finished at foot with original Vandyck needlework edging of crimson and yellow.

Heights, 13½ *inches; lengths,* 6 *feet* 8 *inches.*

Note: These lambrequins are in superb condition, and do not appear to have been restored in any way.

(*Illustrated*)

484—Needlework Panel and Two Valances

French, Régence Style

500.— Depicting a variety of colorful exotic flowers, plants and birds of rich plumage perched on rockeries within a border simulating molded and leaf-carved framework, in the Régence manner showing Chinese influence. Executed in fresh vivid colors on an ivory ground.

Length, 6 *feet* 6 *inches; width,* 5 *feet* 3½ *inches.*
Length, 6 *feet* 11 *inches; depth,* 1 *foot* 8 *inches.*

485—Needlework Panel *French, Louis XIII Period*

Rectangular. Central lozenge in very fine petit-point, with light blues, browns, green and tan under a golden glow, picturing landscape, including hunters and other personages, animals and distant château. Outer scrolling of deeper tones upon dark ground in gros- and petit-point developing flowers, coronet, rampant lion and leopard. Mounted on panel.

Height, 2 feet 3½ inches; length, 6 feet 2 inches.

486—Two Important Needlework Lambrequins

Early Louis XIV Period

Similar to preceding; except the medallions occupied by subjects at centres depicting BAALEM AND GROUP, and a seated figure of BATHSHEBA; flanking panels showing SALOME WITH THE HEAD OF ST. JOHN, SAMPSON KILLING THE LION, and KING DAVID PLAYING A HARP. (Incomplete borders.)

Heights, 1 foot 3½ inches, 1 foot 2½ inches.
Lengths, 5 feet 4 inches, 4 feet 3½ inches.

487—Two Important Needlework Lambrequins

Early Louis XIV Period

Similar to preceding; each with one medallion and scrolled at foot and cut incomplete borders; one medallion occupied by subject ISAAC BEFORE THE SACRIFICIAL ALTAR; the other with a group symbolic of WINTER.

Height, 1 foot 5 inches; length, 2 feet 2 inches.

488—Long Needlework Lambrequin *Henri III Period*

Composed of ten oblong panels occupied by subjects THE ANNUNCIATION, THE PRESENTATION, THE BIRTH OF CHRIST, THE ADORATION OF THE MAGI, THE PRESENTATION IN THE TEMPLE, THE FLIGHT TO EGYPT, THE BAPTISM, CHRIST AT THE WELL, THE TEMPTATION OF EVE and at extreme right by a smaller panel with a leaf-enriched column. The panels are interrupted and bordered by uniquely painted baskets of flowers which trail around forming complete borders. Executed in very rich colors in petit-point; the features and hands of figures needlepainted in colored silks; trimmed with fringe.

Height, 1 foot 5 inches; length, 12 feet 7 inches.

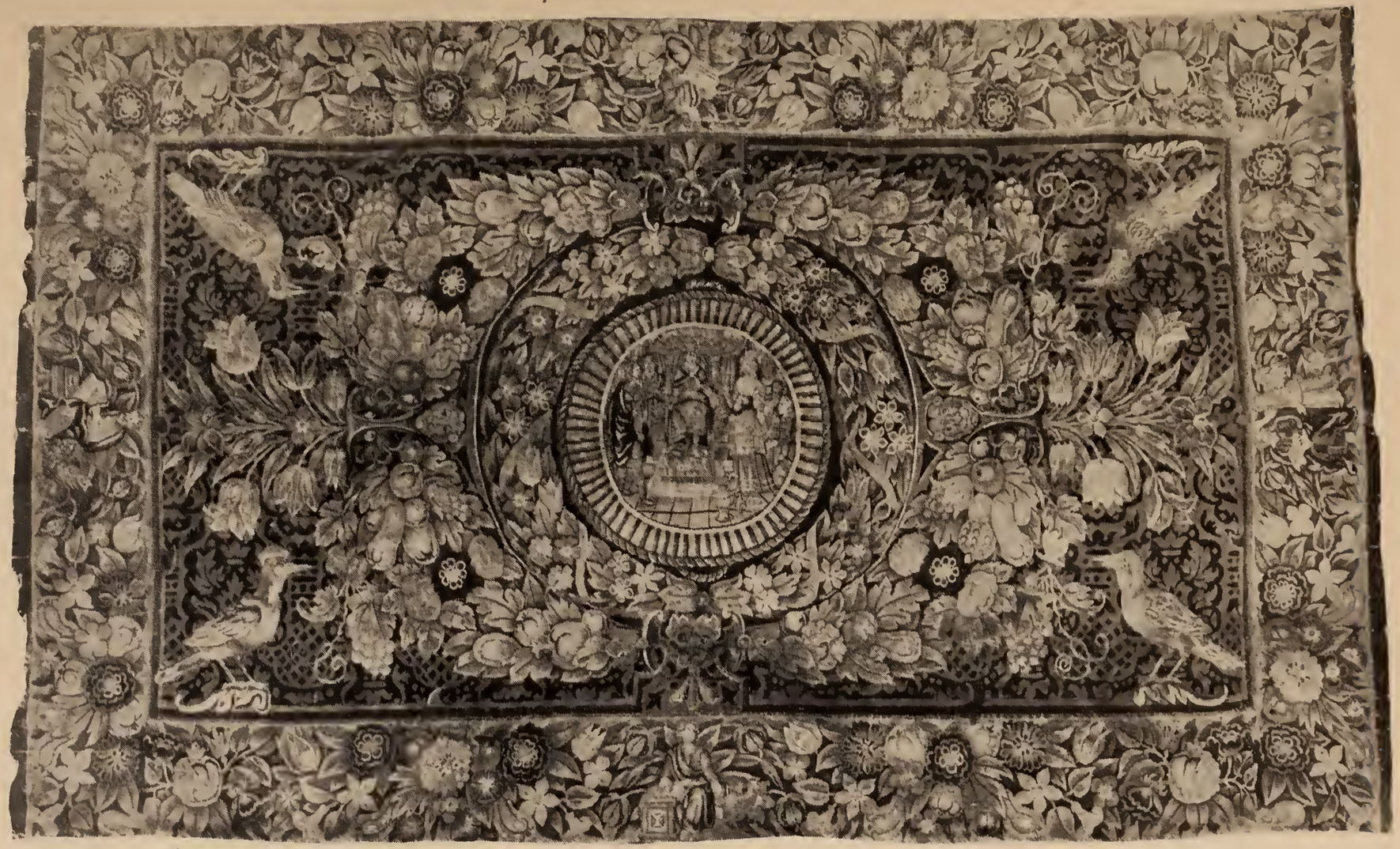
489—IMPORTANT PARIS TABLE COVER *Late XVI Century*

2050.

ESTHER BEFORE KING AHASUERUS. Within a circular medallion at centre ribboned and wreathed with beautiful flowers, the subject is seen. The king is seated on a daised throne; Esther is at right, and Haman at left; other personages attend the king. Most interesting damassé field, surrounding medallion of blue and black, is enriched with pendent masks from the medallion which emit very charming clusters of fruit and flowers; at the corners of the field, four birds appear. Rare border of further clustered flowers and fruit on a golden-yellow ground interrupted at four quarters by figures of THE VIRGIN, THE ANNOUNCING ANGEL, ST. JOHN, and ST. JEROME. Executed in beautiful crimsons, greens, pinks, blues, lavenders, grays, tans and ivories.

Height, 4 feet 6½ inches; length, 7 feet 7 inches.

(*Illustrated*)



cf. 1970.250

No. 489—Important Paris Table Cover (*Late XVI Century*)

490—Brocade and Needlepoint Chasuble and Altar Cloth *French, Late XVIII Century*

160.— Cloth of silver field enriched with beribboned fruit branches, sprays of wheat and fruit-bearing vines in needlepoint, finely executed in naturalistic colors. The orphreys in cloth of gold bearing Sacred Monogram, Crown of Thorns and other symbols in similar colors. The cloth displays a flaming Maltese cross.

491—Small Needlework Panel *XVII Century*

425.— MEETING BETWEEN THE QUEEN OF SHEBA AND KING SOLOMON. The figures of the title face each other in the centre foreground. Both Majesties are accompanied by a number of male and female attendants proffering various presents and holding jewel caskets. At the extreme right a portion of Solomon's army with pack camels. In the distance a lake bordering a palace and elaborate gardens. Woven in rich golden brown and greens.

Height, 1 foot 10 inches; length, 6 feet 5 inches.

492—Rare Tapestry Cantonnière *Flemish, XVII Century*

250.— Woven with curious and unusual composition of flaming urns, chimera dolphins, shells, trophies, ribbon bows, various birds, fruit festoons and cartouches.

Height, 5 feet 3 inches; width, 5 feet 11 inches; depth, 1 foot.

493—Needlework Valance *French, XVIII Century*

130.— A charming and graceful composition of gaily colored flowers of many species, within strapped scrolls simulating carved framework. Large scrolled central cartouche enlosing small bouquet. Executed in naturalistic colors on an ivory ground.

Length, 5 feet 7 inches; depth, 1 foot 10 inches.

494—Verdure Tapestry Fragment *Aubusson, XVII Century*

500.— High towering trees rise in the foreground, their heavy foliage, relieved here and there by rays of sunlight, covering the greater part of the field; at the left a large flying bird and at the right portions of a castle are visible. The ground *semé* with flowering plants. Woven in the usual verdure colors. Apparently a section of large tapestry.

Height, 6 feet 6 inches; width, 5 feet 9 inches.

50.— 490 A. Chasuble

495—Rare Felletin Tapestry *Early XVII Century*

A curious but masterful composition of two life-sized figures in the immediate foreground; e.g., a seated woman at right holding a knife and pointing at a flower urn at her side, a small bouquet gathered in her lap and at the left an approaching fisherman in typical attire holding a pole net in one hand and proudly displaying a large fish which he holds in the other. A peacock separates the two figures. Caryatid-enriched arcades are visible at extreme left and right and extensive, elaborately laid-out gardens and a large palace, form a fitting background. Woven in vivid blues, greens, tans, yellow, black and ivory. Extraordinary in design and workmanship.

Height, 6 feet 7 inches; length, 8 feet 7 inches.

496—Needlepoint Cantonnière *French, XVIII Century*

Displaying an intricate composition of highly conventional leaf scrolls and blossoms reminiscent of the Persian rug motives. In the top centre a medallion depicting a male personage in bizarre costume, executed in petit-point. Woven in blues, reds, tans and ivory on tawny-brown grounds. Lined with flowered crimson silk damask.

Hieght, 7 feet 5 inches; width, 5 feet 6½ inches; depth, 1 foot 3½ inches.

497—Felletin Tapestry *French, XVII Century*

Boy chasing bird. In a rising landscape, a little lad is seen running toward left, chasing a bird. Large flowers enliven the foreground and two clumps of trees rise at left and right canopying an old rambling château seen in mid-distance before large mountains. Finished with a band of tawny-brown.

Height, 6 feet 7 inches; length, 8 feet 6 inches.

498—Aubusson Tapestry *French, XVIII Century*

Two very large trees, one over-grown with honeysuckle, give a vista of a distant château and mountains; in the foreground is a rocky and winding stream on whose banks are two large birds. At left are large flowering peonies and a screeching red-plumaged bird perched above them in the trees. Woven in fine greens, blues, yellows and tans with crimson giving a cheerful note; finished with bands of blue and yellow, lined with crimson damask. After a cartoon by Pillement.

Height, 6 feet 6 inches; width, 9 feet 8 inches.

499—Aubusson Tapestry *XVII Century*

575.—

TEMPLE OF LOVE. About centre rises a columned temple set above a water-gate from which gushes forth a stream which appears in the foreground; guarded by a bird and a spouting dolphin fountain at left. The temple is flanked by heavily foliaged trees before which are flowering plants; birds animate the trees and two ducks swim on the stream at far left. Woven in fine golden-tones, greens, blues, interesting grays, tans, deep browns and pale pink. Finished with bands of yellow and blue.

Height, 6 feet 5 inches; length, 9 feet 7 inches.

500—Verdure Tapestry *Flemish, Early XVII Century*

710.—

ANIMALS AND FOLIAGE. In a rough rising landscape, clumps of trees appear at intervals; amidst them is seen a roof of a cottage; cresting a mountain at left is a château and the whole is animated by field animals and birds. At right is the figure of a distant huntsman. Woven in golden tones, ivories, rich browns, deep blues, greens and pinkish tones; finished with bands of blue and yellow.

Height, 6 feet 8 inches; width, 7 feet 10 inches.

501—Brussels Tapestry *Flemish, XVII Century*

910.—

THE METAMORPHOSIS OF DAPHNE. The nymph, with beautiful flowing mantle, yellow tunic and blue skirt, appears running toward right; already behind her rises the symbolic laurel tree which is to be her undoing. In the foreground a few flowering plants and at right rises a tree entwined with vines bearing bunches of grapes; in the distance edifices and wooded hills are seen. Woven in rich blues, yellows, greens, pinks, crimsons and many shades of tan. Finished with a narrow border of bead and reel pattern. Executed in yellows, browns and grays.

Height, 7 feet 10 inches; width, 3 feet 5 inches.

502—Aubusson Tapestry *French, Early XVII Century*

800.—

VENUS AND ADONIS. In the foreground of a rough uneven landscape, the alluring goddess sits embracing Adonis; at Venus's foot her son Cupid stands drawing Adonis toward his mother by his mantle; trees rise at left and right sheltering a château having a cupola. Woven in pink-red, blues, greens, yellows, tans, old-yellows and ivory; finished with bands of blue and yellow.

Height, 7 feet 3 inches; width, 6 feet 3 inches.

503—Flemish Tapestry *XVII Century*

verdure. In the foreground of a rocky landscape, a goat is seen reclining before two clumps of gnarled old trees bearing heavy foliage and giving a small view of distant hills on which a château is seen. Woven in very fine deep blues and greens, many tones of tan, yellow and ivory; finished with bands of yellow and blue.

Height, 7 feet 1 inch; width, 6 feet 2 inches.

504—Important Needlework Panel or Carpet *Louis XIV Period*

A columnlike series of bold scrolling acanthus leaves, husks and festooned laurel leaves rise about centre from which spring two cornucopia supporting perched birds and emitting immense scrollings of acanthus leaves and volutes of similar smaller leaves which ramify the field and stand at either end of two gay-plumaged birds. Executed in fine gros-point with rich crimsons, many shades of blue and green, deep and light golden-yellows, ivories and grays on a rich Havana brown field.

Height, 7 feet 2 inches; length, 14 feet 5 inches.

Note: It is interesting to note that there is an ancient Savonnerie carpet in the Louvre which was unquestionably the basis for the production of this fine needlework specimen.

505—Felletin Tapestry *French, XVI Century*

lions, birds and flowers. At the centre is a jardinière sustaining a large high bouquet of flowers on which two birds are perched; the jardinière is flanked by two columnarlike motives in which conventionalized and vertically placed flowers and large leaves appear; amidst the flowers at foot are two facing lions and at the crown two facing birds. Woven in very rich tones of light and dark golden-yellows, golden-browns, ivories and pinks, with a very remarkable sapphire-blue relieving the yellows; on rich tawny-brown grounds. Golden-yellow borders displaying quaint scrollings of leaves and archaic husks. Executed in rich browns and a very unusual turquoise-blue.

Height, 8 feet 5 inches; width, 7 feet 1 inch.

506—Needlework Panel *French, XVII Century*

800.—

The field divided vertically into five panels, three of which have ivory grounds displaying highly conventionalized trees bearing large scrolling crimson and yellow flowers; these are parted by two narrower panels having tawny-black grounds and displaying canopied arabesqued vases and scrollings of acanthus leaves, in rich crimsons, blues, greens and yellows. Broad borders of trailing blue, yellow and crimson flowers caught at intervals with ribbon bowknots. The panels and borders are all finished with bands of husklike motives on tawny-brown giving great distinction to the composition.

Height, 8 *feet* 2 *inches; length,* 10 *feet* 3 *inches.*

(*Illustrated*)

No. 506—Needlework Panel (*French, XVII Century*)

507—Aubusson Tapestry *French, XVIII Century*

725.—

DOG ATTACKING FOWL. In a romantic landscape, a large tree bearing pink flowers rises at left and canopies a château seen on a rocky hill in the distance, before which is a stream. In the uneven foreground, a dog is attacking two agitated fowl. Woven in fine greens, rich browns, golden-ivories and tans; the border of scrolled husks with acanthus leaf corners, executed in rich crimsons, golden-browns and ivories.

Height, 8 *feet* 8 *inches; width,* 5 *feet* 11 *inches.*

Note: The cartoons for this decorative tapestry have been attributed to Pillement.

(*Companion to following*)

508—Aubusson Tapestry *French, XVIII Century*

725.—

HOUND AND PHEASANT. In a rocky rising foreground, enlivened by a few flowering plants, a hound is seen at right about to attack a pheasant. At left in the distance is a rambling château sheltered by immediate woods and distant mountains. At left and right rise two large foliaged trees which bear fine pink flowers and canopy the entire scene. Woven in similar colors and having similar borders to the preceding.

Height, 8 *feet* 10 *inches; width,* 7 *feet.*

Note: The cartoons for this decorative tapestry have been attributed to Pillement. On the inturned blue selvedge the remains of an inwoven Aubusson signature is found.

(*Companion to preceding*)

509—Needlework Hanging *French, XVII Century*

1025.—

Gros- and petit-point needlework displaying chimerae, masks, jardinières, cornucopiae, floral and leaf forms in symmetrical scrolled pattern, in deep greens, reds, browns, and tans. Border in lighter texture harmoniously patterned. Guards of lighter tone.

Height, 8 *feet* 6 *inches; width,* 7 *feet* 1 *inch.*

510—Important Verdure Tapestry *Flemish, XVII Century*

The scene depicts a sunlit hilly and tree-clad countryside with a duck pond in the middle-distance embedded between grassy slopes. The immediate foreground is in semi-darkness owing to the dense foliage curtain of the huge trees, and the ground is covered with grasses and flowering shrubs. The distant hills are dappled with sunlight and form a gay contrast to the foreground. Border composed of strapped blossoms in rich and varied quantity interrupted by four corner scrolls. Woven in luminous greens, soft blues, warm yellow and ivory.

Height, 8 *feet* 9 *inches; width,* 6 *feet* 6½ *inches.*

511—Brussels Tapestry *Flemish, XVII Century*

cupidon blowing bubbles. Beyond a small stream flowing across a flower-decked foreground, a garlanded cupidon rests on a vase gushing water into a stream; he is blowing bubbles toward a joyous Psyche who bears garlands and approaches from the left; beyond them rises a large oak tree at right, and at left the temples of Olympus are seen. Woven in dainty pinks with touches of old-red, rich greens, blues, yellows, tans and ivories; finished with a narrow husk and reel border in yellow and brown.

Height, 8 *feet* 5 *inches; width,* 4 *feet* 4 *inches.*

512—Felletin Tapestry *French, XVII Century*

a woodland château. About the centre before high mountains is an important château; before the château winds a rocky brook to almost the foreground at right. An old oak tree rises at left and a fruiting tree at right, canopying the scene. Before the trunks of the trees are two large flowering plants and a bird trills a musical note from the left bank of the stream. Woven in fine greens, blues, tans, yellows and ivories with a pink tone giving a pleasant note. Rich brown borders, woven in pastel colors, display scrollings of leaves, vases and clusters of fine flowers.

Height, 9 *feet* 2 *inches; width,* 7 *feet* 7 *inches.*

513—Armorial Tapestry *Beauvais, XVII Century*

2000.—

An elaborate canopy at centre, sustained on a leaf-scrolled arabesque terminating at right and left with plumed masks, shelters an elaborate coroneted coat of arms having two swans as supporters. The cartouche of the shield is placed on a valanced pedestal before which is a large plumed helm and a breast-plate flanking the valance; the end of the scrolled pedestal supports small shafts on which are baskets of beautiful flowers set before miniature Italian gardens. Woven in very beautiful crimsons, blues, old-reds, tawny-browns, grays, yellow and ivories. Exceptionally fine borders of paneled arabesques centred by cartouches and at the sides with oval medallions bearing monogram reversed "EE." Executed in similar beautiful colors to the field.

Height, 8 *feet* 11 *inches; length,* 9 *feet* 5 *inches.*

Note: The cartoons for this tapestry admirable not only in color, but in drawing, are by Jean Berain.

(*Illustrated*)

No. 513—Armorial Tapestry (*Beauvais, XVII Century*)

cf-- 35.40.5

514—Interesting Hunting Tapestry

Flemish, Early XVII Century

1200.— A leopard hunt. The scene depicts a hill-clad wooded landscape where the hunt is in full swing. In the immediate foreground at left two men are crawling on their hands and knees, catching a few cubs; in the middle-distance a squire on horseback is seen receiving a dead cub from one of his servants. At the right a full-grown leopard is approached at three sides by the excited cavaliers and attendants and is standing up against a tree ready to throw himself upon them. Wide, rich border of figures, flowers, fruit and trophies in rich variety, making a colorful ensemble. Woven in delicate pastel tones.

Height, 8 feet 4 inches; length, 9 feet.

515—Felletin Tapestry *XVII Century*

Landscape, dense foliage, with flying eagle, castle, church and other buildings rising against distant mountains; dogs at base attacking goat; in deep greens, browns, tan and red. Flower and fruit border; guards in light and dark brown.

Height, 8 *feet* 2 *inches; width,* 8 *feet* 2 *inches.*

516—Important Verdure Tapestry *Flemish, XVII Century*

In the foreground dense woods throw marked shadows; ferns, shrubs and high grasses cover the undulating ground, and birds are perched in the towering trees. In the background are bluish distant hills bathed in blazing sunlight. A large, curiously twisted tree rises in the middle-distance. Borders similar to that of the preceding number and woven in similar, rich tones.

Height, 9 *feet* 2 *inches; width,* 8 *feet* 1 *inches.*

517—Burgundian Tapestry Fragment *Gothic, XVI Century*

Three large figures occupy the foreground. At the extreme left a fair maiden is resting near a well or fountain; beside her a nobleman is eagerly quenching his thirst with the contents of a tankard, which she has apparently offered him. At the right a kneeling page offers a small casket upon a salver. In the middle-distance, facing the spectator, stands a large horse wearily hanging its head and its tired and aged rider shadows his face with one hand. In the distance a narrow stream with rustic bridge behind which rises a large fortress with chapel. Woven in tans, yellows, reds, blues, ivory and greens.

Height. 9 *feet; width,* 3 *feet* 11 *inches.*

518—Fine Tapestry Cantonnière *Flemish, XVII Century*

Displaying a number of grisaille cartouched medallions on red and blue grounds, depicting emblematic motives and cupids holding torches. Further putti support urns filled with colorful bouquets, flower baskets, fruit trophies, strapped scrolls and other conventional ornamentation in the Louis XIV manner. Woven in rich mellow colors creating an effect of dignified luxury.

Height, 9 *feet* 3 *inches; width,* 9 *feet* 9 *inches; depth,* 20 *inches.*

519—Important Aubusson Tapestry *Late XVII Century*

/350.—

A striking group of five large figures dominates the foreground. In the centre a woman, seated on a donkey and holding a branch in her right hand, is accompanied by two female attendants, also mounted. At the right kneels an armor-clad warrior, paying her homage, in which he is joined by a humble commoner kneeling at the left holding his bonnet respectfully between his hands in an attitude of deep regard. The warrior's horse is standing at the extreme right and at either side of the group rises a tall tree. The landscape background is one blaze of light and the figures in the foreground are also greatly exposed to the sun, this lending a note of peculiar freshness to the already vivid color scheme. Executed in brilliant blues, reds, tans, white, yellow and grays. *Height, 9 feet 4 inches; length, 9 feet 7 inches.*

520—Needlework Cantonnière *French, XVIII Century*

Displaying stems of brilliant crimson pendants amid pale blue winding ribbons on a golden-yellow ground; the inner edges trimmed with gold tassel and gray fringe.

Height, 10 *feet* 8 *inches; width,* 7 *feet* 11 *inches; depth at crown,* 1 *foot* 7 *inches; width at sides,* 1 *foot* 3 *inches.*

521—Flemish Tapestry *XVII Century*

Landscape composition in blue, green, browns and golden-yellow, displaying four personages in foreground under a columned trellis, with distant cloisters, monks and other persons against sky and water. Wide borders with large medallions and floral forms.

Height, 10 *feet* 9 *inches; width,* 5 *feet* 11 *inches.*

522—Flemish Tapestry Cantonnière *Late XVII Century*

Centering crown and sides are very beautifully drawn, bearing hunting trophies, musical instruments, bows and arrows and other implements of the chase. Two hunting horns caught by ribbons appear at each side near foot. The trophies are interrupted by scrollings of acanthus leaves and husks amidst which very beautiful trailings of flowers and fruit appear. Woven in fine crimsons, greens, blues, yellows, grays, ivories and tawny-tans on deep tawny-black field.

Height, 11 *feet* 8 *inches; width,* 5 *feet* 8½ *inches; depth at crown,* 1 *foot* 3 *inches; width at sides,* 1 *foot* 2 *inches.*

(*Companion to following*)

523—Flemish Tapestry Cantonnière *Late XVII Century*

Companion to preceding.

524—Renaissance Tapestry *Flemish, Late XVI Century*

ROYAL LION HUNTING. In an uneven rising wooded landscape, two mounted cavaliers and several attendants are seen animatedly hunting. A lion is in the foreground amongst foliage; in the distance is a château and rising hills. Woven in rich golden tones, old-pinks, blues, old-reds, greens, tans and ivories. Interesting golden borders displaying symbolic figures seated under canopies interrupted by masks, vases and clusters of flowers and fruit.

Height, 9 *feet* 5 *inches; width,* 6 *feet* 9 *inches.*

525—Teniers Tapestry *Brussels, XVII Century*

4000.

DUTCH BOORS PLAYING BOWLS. Three groups of boors animate the foreground mainly in the centre and left; that at immediate centre is composed of three men playing bowls, behind them a group dancing. Slightly toward right are six further boors around a table regaling those listening to the music of a fiddler nearby and amusing them in various ways. The group at extreme left is composed of a couple dancing to the tune of a man playing a cornemuse. Two men, one seated on a half barrel smoking, the other standing drinking a glass of wine, are nearby. Beyond the group at centre is an arcaded and vase-adorned pavilion. At left groves of trees and a fountain adorn a former Italian garden. At right, between two large trees, a very interesting and ornate rustic fountain is seen with approaches on either side of curved staircase. Woven in fine yellows, pinks, browns, tans, ivories, blues, greens and old-pinks with fine notes of crimson enlivening the composition. Very beautiful borders of scrolling leaves interspersed with flaming vases, baskets and trailing flowers, quivers, shell motives and birds. Woven in the beautiful colors of the field with fine notes recalling the crimsons, on tawny-brown grounds.

Height, 9 feet 9 inches; length. 15 feet 9 inches.

Note: The cartoon for this tapestry was taken from one of Teniers' paintings.

(*Illustrated*)

No. 525—Teniers Tapestry (*Brussels, XVII Century*)

526—Very Important Tapestry Cantonnière

Brussels, Early XVII Century

1200.— Masterful composition of nymphs accompanied by graceful peacocks, Bacchant feeding a parrot, female caryatids holding draperies and supporting elaborate vases laden with a rich selection of fruits and colorful flowers, scrolls and leafage; in the lower corner at right a nymph and a satyr. Enclosed within a border of meandering intersecting ribbons, the reserves thus formed bearing various floral sprays. Woven in rich tans, yellows, reds, blues and greens forming a splendid color ensemble; ivory ground.

Height, 9 feet 9 inches; width, 9 feet 2 inches; depth, 19½ inches.

527—Tapisserie Cantonnière *Flemish, XVII Century*

After a French cartoon, composition of fruit and flowers closely placed, displayed in fine relief in red, yellow, greens and browns.

Height, 10 *feet* 2 *inches; length,* 8 *feet* 6 *inches; depth,* 1 *foot* 7 *inches.*

528—Brussels Tapestry *XVII Century*

VERTUMNUS AND POMONA. In the flower-decked foreground sit and kneel the two personages wearing elaborate classic costumes; in the distance an attendant approaches with flowers; beyond is a wooded stream and hills. A rare old oak tree with knolled branches and a portion of its foliage tinted by Autumn rises at right; a hawk with its prey is perched on one of the branches; at foot in the immediate foreground is a hissing snake. Woven in very beautiful crimson, blue, green, yellow, tan and ivory.

Height, 9 *feet* 10 *inches; width,* 3 *feet* 5 *inches.*

529—Teniers Tapestry *Brussels, XVII Century*

COOPERS. In the foreground of a vast expansive landscape in which are many fine trees and châteaux, three groups of Dutch boors are seen; in the central group is a cooper busily at work on a barrel; beside him are two further finished barrels ready for the vintage; at his right is a young peasant woman standing beside an ass and carrying a large basket of grapes. At left under a large tree is a huge wooden vat with three boors treading grapes, a further boor approaches them with a large basket of grapes and before the vat are two wooden receptacles with bottles of wine in them. The group at right is composed of a further cooper working at a barrel and two peasant women, one of whom is drinking a glass of wine which has been given to her by a seigneur standing beside her holding a flask. Woven with fine greens, blues, yellows, tans, ivories and pinks, with beautiful notes of crimson which are recalled in the borders. The borders display valanced scrollings on which birds are perched and trailing flowers and jardinières; executed in the richer colors of the field with a beautiful note of crimson recurring from the field on tawny-brown grounds.

Height, 11 *feet; length,* 14 *feet* 10 *inches.*

Note: The cartoon for this tapestry was taken from one of Teniers' paintings.

530—Gobelins Tapestry *French, XVII Century*

1600.—

VENUS AT HER TOILETTE. Within a lobed oval medallion suspended on arabesqued motives, Venus, voluminously robed, reclines in the landscape and holds a mirror up before her. The medallion is placed on remarkably fine ground of Gobelins blue which has a delightful sapphire tone; this blue field is occupied by elaborate arabesques and grotesque figures which recall the early work of Jean Berain; they consist of columnlike motives at right and left, each of which is garlanded with fine fruit at base about medallion occupied by a nymph's head; above the fruit is a platform bearing entwined serpents and at centre a small pavilion occupied by classic figures; the pavilion is festooned with drapery to medallion and also the border on which a plumaged bird and monkey sit; the drapery is festooned with flowers and fruit; above the medallion are further dainty arabesqued scrollings and a musical trophy. Woven with fine crimsons, yellows, deep blues, ivories, pinks and tans in the medallion and also in the arabesques which are on the beautiful blue field. Yellow, brown and ivory framed border with varied molding-like motives of flutings, egg-and-dart, bead and reel.

Height, 10 *feet* 7 *inches: length,* 12 *feet.*

(*Illustrated*)

No. 530—Gobelins Tapestry (*French, XVII Century*)

531—Renaissance Tapestry *Brussels, XVI Century*

THE HOSTS OF EGYPT ENGULFED IN THE RED SEA. In a flower-decked foreground at left a large company of the Israelites are seen with their belongings spread over a mountainside. At right Moses holds forth his rod, Aaron is beside him and two other personages appear at extreme right. About the centre before a long range of wooded mountains, the Red Sea appears with a large array of Egyptians being engulfed in its waves. Pharoah crowned and seated in a chariot is seen near the shore. Woven in golden-yellows, fine blues, tans, grays, pinks and ivories, with crimson giving an admirable relieving tone. Beautiful compartmented borders with golden-yellow grounds displaying symbolic figures in niches parted by vases of flowers and fruit and lattice arabesques amidst which further fruit, flowers and birds appear. The borders centred at crown and foot with medallions of classic subjects. Executed in rich, beautiful tones of the field.

Height, 11 *feet* 2 *inches; length,* 17 *feet* 5 *inches.*

(*Illustrated*)

No. 531—Renaissance Tapestry (*Brussels, XVI Century*)

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